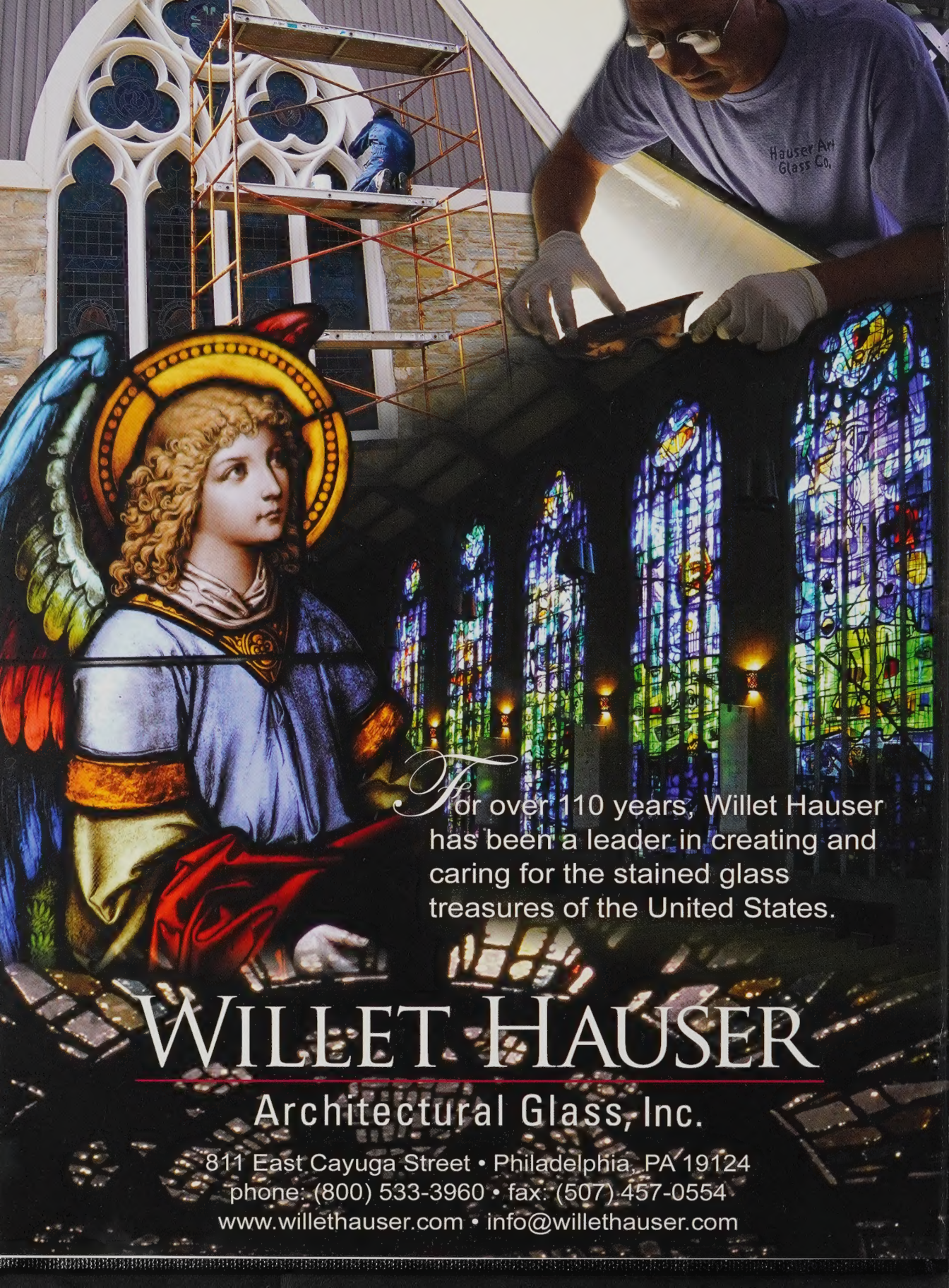
FAITH & FORM

THE INTERFAITH JOURNAL ON
RELIGION, ART AND ARCHITECTURE
VOL. XLIII • NO. 3, 2010 • ISSN 00147001

PROCESSED
OCT 20 2010
GTU LIBRARY

Theme Issue

Sacred Landscape



For over 110 years, Willet Hauser has been a leader in creating and caring for the stained glass treasures of the United States.

WILLET HAUSER

Architectural Glass, Inc.

811 East Cayuga Street • Philadelphia, PA 19124
phone: (800) 533-3960 • fax: (507) 457-0554
www.willethauser.com • info@willethauser.com

FAITH & FORM

BOARD OF DIRECTORS

President
Michael Berkowicz
Mt. Vernon, NY

Vice-President
Charles Hultstrand, AIA
Greenville, SC

Secretary
Judith Erger
New York, NY

Treasurer
Robb Webb
Charlotte, NC

Immediate Past President
Rev. W. Joseph Mann
Raleigh, NC

EDITOR-IN-CHIEF

Michael J. Crosbie, Ph.D., AIA
47 Grandview Tterrace
Essex, CT 06426
860-575-4702 cell
mcrosbie@faithandform.com

EDITOR EMERITUS

Betty H. Meyer, Hon. AIA
25 Maple Street
Auburndale, MA 02466
617-965-3018
bmeyer@faithandform.com

EDITORIAL ADVISORS

Gerald Allen
Annie Dixon
Judith Dupré
Thomas Fisher, Assoc. AIA
Robin Jensen
Jaime Lara
Richard S. Vosko, Hon. AIA

ADVERTISING CONTACT

Michael J. Crosbie, Ph.D., AIA
47 Grandview Terrace
Essex, CT 06426
860-575-4702 cell
mcrosbie@faithandform.com

DESIGN, PRODUCTION, WEBSITE

Dave Kuhar
the media cellar, inc.
mediacellar.com
dkuhar@faithandform.com

COPY EDITOR

Mary Bishop Coan

Faith & Form : The Interfaith Journal on Religion, Art and Architecture is independently published four times per year by Faith and Form. Copyright © 2010 by Faith and Form, 1737 Kenyon St. NW, Washington, DC 20010. Third Class Postage paid at Washington, DC. Opinions expressed by contributors are not necessarily those of Faith and Form.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to religious art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or emailed to: mcrosbie@faithandform.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

To subscribe to Faith & Form, contact info@faithandform.com or visit our website at www.faithandform.com.

IFRAA INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE

A KNOWLEDGE COMMUNITY OF THE AIA
CO-SPONSORS OF THE ANNUAL RELIGIOUS ART AND ARCHITECTURE AWARDS PROGRAM

CURRENT CHAIR
Richard S. Vosko, Hon. AIA
Clifton Park, NY

PAST CHAIRS
Dawn Schuette, AIA
Chicago, IL

James F. Williamson, FAIA
Memphis, TN

Michael Landau, FAIA
Princeton, NJ

Paul Harding, FAIA
Chicago, IL

Michael Berkowicz
New York, NY

Rev. Joseph Mann
Charlotte, NC

James Graham, AIA
Springfield, IL

Douglas Hoffman, AIA
Cleveland, OH

Richard Bergmann, FAIA
New Canaan, CT

Rev. Albert Fisher
Durham, NC

David K. Cooper, AIA
Chicago, IL

Lawrence D. Cook, FAIA
Falls Church, VA

Bishop Russell W. Pearson
Independence, MO

John R. Potts
Casselberry, FL

Michael F. LeMay, AIA
Oakton, VA

Henry Jung, AIA
Fort Washington, PA

NEXT ISSUE:
Winners of the 2010 Faith & Form/ IFRAA International Religious Art & Architecture Awards

FSC
Mixed Sources
Product group from well-managed forests, controlled sources and recycled wood or fiber
Cert no. SW-COC-001530
www.fsc.org
© 1996 Forest Stewardship Council

CONTENTS

Theme Issue: SACRED LANDSCAPE

Prayers of the Earth
By Cindy A. Pavlinac 6

Lay of the Land
By Joseph Geller and Deb Michener 12

Symbols of a Sacred Landscape
By Thomas Barrie, AIA 20

A Slice of Green
By Michael B. Lehrer, FAIA 27

"Gardens Beneath Which Rivers Flow"
By Ashraf Salama 30

A Window on God's Creation
By H. William Fanning, AIA, and the Reverend Daniel Tuton 36

Photo: Cindy A. Pavlinac, sacred-land-photography.com

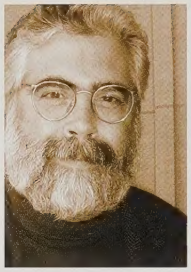
ON THE COVER:
The ancient Kilmartin Valley in western Scotland is dotted with slender standing stones. Isolated groups once connected a network of processional avenues. The Ballymeanoch standing stones form two rows of parallel lines, aligned to the summer solstice sunrise. At more than four meters high, they are the tallest erect stones in the area *(article begins on page 6).*

DEPARTMENTS

Editor's Page 4
Notes & Comments 38
Architects Directory 39
Artist/Artisan Directory 40
Just One More Thing 42

INDEX OF ADVERTISERS

Bendheim 5
Botti Studio of Architectural Arts, Inc. 19
Dixon Studio 19, 26
Faith & Form on LinkedIn & twitter 35
Faith & Form Subscription Form 29
IFRAA Conference 19
Jerusalem Gardens Stone Works Ltd. 43
J. Sussman, Inc. 26
Marianna Thomas Architects 42
MuSonics 19
R. Geissler, Inc. 42
Rohlf's Stained & Leaded Glass 26
Sooriya's Copper Creations 29
Willet Hauser 2
Yale Institute of Sacred Music 4



"Dear God, Can We Talk?"

Editor's Page ✶ Michael J. Crosbie

For most of the summer we watched an oil well gush in the depths of the Gulf of Mexico. A disaster in slow motion, every day for weeks it took its toll on wildlife, recreation, and livelihoods around the gulf. On top of the oil spill, we poured millions of gallons of chemicals to cover up the mess we made. There was a human price to pay—thousands of people lost businesses, some of which had depended on the wealth of the gulf for generations. This disaster was the result of human folly: greed, indifference, deceit, hubris—it is a long list. It is just the latest example of our estranged relationship with our planet, with the land we tread upon, the water essential to life, the air we breathe. Viewed from the vantage of self-preservation, our treatment of the earth is suicidal. We are killing the very host that keeps us alive.

And there was a spiritual price. From a spiritual perspective, our actions are likewise self-destructive. The creation we inherited through birth will be less clean, less whole, less stable, because of our seeming disdain for the gift we are given. People sense that there is something seriously wrong with the way we are treating the natural world—evidence of spiritual bankruptcy, of putting short-term gains ahead of long-term obligations to take care of a place that is not really ours.

The context of our summer of discontent gives the articles in this issue greater potency—and urgency. We explore sacred landscape in a variety of ways. Thomas Barrie, Cindy Pavlinac, and Ashraf Salama consider the historic role of landscape in sacred places in different parts of the world, among different faiths, and at different times. Each of these articles makes clear that humans have been finding the sacred in landscape far longer than in buildings. The first stirrings of religion, worship, and mysticism are rooted in our relationship with nature, and our reverence for the earth and the cosmos. Nature was the first setting for developing a relationship with supreme beings. The articles by Joseph Geller and Deb Michener, Bill Fanning and Daniel Tuton, and Michael Lehrer offer contemporary examples of creating sacred places in the landscape and drawing it into the worship experience. Geller and Michener's observations about the Jewish concept of *tikkun olam*, or "fixing what is broken," is as relevant as today's headlines about how we have harmed the earth, and continue to make short-sighted use of its resources and beauty.

The late Lutheran theologian, Joseph Sittler, wrote that part of the reason we treat nature so badly is that we do not see God in it, that we believe we have dominion over all creation to do with it as we wish. "Rather than a God apart from 'nature,'" Sittler observed, "nature comes from God and is capable of bearing God's glory. There is an interconnectedness of all creation and with God, who is not a distant, supreme being controlling the world."

Through nature we know God. Through our destruction of nature we sever our relationship with God. This issue is presented in the hope that we can mend what is broken, and begin a new relationship with the creator in the places where that relationship was first found millennia ago: in the streams, the woods, the fields, the oceans, and in all the stars and planets above.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com

Yale University

GRADUATE STUDY IN RELIGION AND THE ARTS

at Yale Institute of Sacred Music and Yale Divinity School

FACULTY (2010–2011)

Patrick Evans
Peter Hawkins
Vasileios Marinis
Mark Miller
Sally M. Promey
Markus Rathey

GRADUATE DEGREES OFFERED THROUGH YALE DIVINITY SCHOOL

Master of Arts in Religion
Master of Divinity
Master of Sacred Theology

Full tuition scholarships awarded to all Institute students. Generous stipends available to qualified applicants.

Yale Institute of Sacred Music · 409 Prospect Street, New Haven, CT 06511
tel 203.432.9753 · fax 203.432.9680 · www.yale.edu/ism

Detail of Immaculate Heart Academy Interior Window, Washington Township, NJ. Designed by Ellen Miret. Fabricated by Lamb Studios. Lamberts mouth-blown art glass set in lead channel.

Photo Credit © Lamb Studios

Lamberts Glass

Made for the possibilities of light.™

- The finest mouthblown glass from Lamberts
- The choice of 500+ colors from Bendheim
- Perfect partners for your project

"This installation posed quite a challenge. I had to create interior and exterior windows to fill the space with light, provide privacy against the flurry of hallway traffic, and obscure the views to the parking lot. Working with Bendheim made it possible to fully realize my design intent. I found most of the Lamberts colors in their extensive inventory. However, several combinations of hues and opacities had to be custom ordered with the factory. Bendheim facilitated the special production for me, and the result exceeded my expectations."

— *Ellen Miret*
Glass Artist
Woodstock, NY

61 Willett St., Bldg. J, Passaic, NJ 07055 Tel: 800.221.7379 / 1-973.471.1733 Fax: 973.471.1640
3675 Alameda Avenue, Oakland, CA 94601 Tel: 800.900.3499 / 1-510.535.6600 Fax: 510.535.6615
www.bendheim.com / info@bendheim.com

BENDHEIM

Prayers of the Earth

Text and Photographs by Cindy A. Pavlinac

Sacred landscapes mirror the order of the earthly cosmos, providing context and defining regional culture. Terrain and climate inform society, civilization, spirituality, and attitude. The local spirit of place is greeted and given a precinct from which to interact with people ceremonially.

Prehistoric peoples built astronomical calendars with raised stones and petroglyphs. Classical Greek and Roman sanctuaries enhanced mountains and hot springs, aligning avenues and buildings for seasonal festivals. Medieval cathedrals rose on older sacred groves and wells, translating nature's geometry into mathematical principles to depict spiritual order in soaring stone and glass.

Set apart from the secular, sacred landscapes have clear boundaries, gateways, foci, and protocol. A destination for pilgrimage, retreat, and rites of passages, they hold humanness in a larger context. They remind people of their place in the cosmos and evoke big questions: Who am I? Why am I here? Where do I belong? What is God? Where is home?

Sacred landscapes offer a philosophy where everything is holy, everything has layers of meaning, and everything experienced is symbolic. A mountain is a temple, a journey, a struggle, a triumph. The expansive scale of sacred landscapes humbles us, and our personal dramas are reduced to a fleeting blink in the presence of sites millennia old. Sacred landscapes teach us to recognize the cosmic patterns in ordinary things, and fosters a deeper way of seeing the world. Sacred landscapes align us to cosmic harmonics, so we may walk our path in the world awake and aware, balancing cultivated with wild, at home in the center of peace.

To celebrate the millennial appointment of Bishop Fulbert of Chartres and the octocentennial founding of the School of Chartres, a grand celebration was organized in 2006. Brilliantly colored light designs were projected onto the cathedral and monuments around the medieval city for Chartres en Lumieres. Candles lined the Eure River walkway, inviting people to stroll through Old Town to read the inspirational poetry illuminating the bridges. Built on ancient sacred ground, the cathedral is a stunning visual focal point and repository for the sacred in the local landscape. Traditionally, the great cathedral doors were opened on special days to allow the church's blessing to flow out to all the consecrated sites in the surrounding countryside.

Monastery Valley in remote Cappadocia in modern Turkey has three underground cities and more than 50 churches carved into volcanic rock. The painted cave churches have been in use since at least the 4th century, converted to mosques in 1924. Analipsis Church, Yüksek Kilise, the High Church (facing page, top), dominates the hill of Analipsis from a Stone Age site above Güzelyurt. Roman Christians settled in Göreme, carving hermits' cells, monasteries, and more than 400 Byzantine era churches into the soft tufa rock, such as the Göreme Monastery (right). The Greeks colonized Anatolia in the eastern Mediterranean, founding large sacred precinct cities like Ephesus and Aphrodisias, Aegean, Turkey. The processional ways, such as the Tetrapylon Gateway (facing page, bottom), and temple ruins draw the eye through an ancient landscape held in relationship to the surrounding mountains and nearby sea.

The ancient Kilmartin Valley in western Scotland is dotted with perplexing remnants of slender standing stones (top). Isolated groups once connected a network of processional avenues. The Ballymeanoch standing stones form two rows of parallel lines, aligned to the summer solstice sunrise. At more than four meters high, they are the tallest erect stones in the area. Henges, cairns, standing stones, and other prehistoric monuments raised over 5,000 years ago are visible in every direction, creating alignments with distant landscapes.

The Sacred Space Foundation in England hosts retreats that use local landscape as an integral component of the experience. On the remote Scottish Isle of Iona, visitors partake of a long circumambulation of the island. One stop is St. Columba's Bay (bottom), where the exiled monk arrived from Ireland in 563 CE. By the bay, a rock labyrinth nestles into the landscape.

Entrance to the otherworlds, a cave in the sky holds the reconciliation of opposites. Built by the Anasazi cliff dwellings, such as the Puye houses in New Mexico (left, top); kivas, as seen at the Bandelier National Monument in New Mexico (left, bottom); and astronomical alignments are all that is left of a culture that thrived across the North American southwest from 200 BCE to 1500 CE. The Anasazi reverence for the spirit connection between people, dwellings, and settlements produced straight lines across the landscape, flying across valleys and piercing mountains to bind the people in a single web of creation, oriented to balance at each equinox. The full moon rises along the same line as the sun sets, over the Three Rivers in New Mexico (above), the site of 20,000 petroglyphs.

Cindy A. Pavlinac is a photographer, writer, and artist in San Rafael, California, who has traveled the world documenting sacred landscapes. Her work can be found at sacred-land-photography.com.

lay of the land

reflections of faith in sacred landscapes

by Joseph Geller and Deb Michener

Visitors to the Holocaust History Museum at Yad Vashem end their tour with breathtaking views of the Judean hills.

The link between the spiritual and the physical has always been central to the design of religious spaces. This purposeful design certainly also pertains to a site's landscape and the visual and spiritual connections between an interior and its exterior.

Buddhist temples are famous for their peaceful environs that foster quiet reflection and meditation, and nature is often central to worship. The four sacred mountains of China, for instance, are considered by Buddhists to be the home of *bodhisattvas*, enlightened beings who have delayed Nirvana to help those on Earth find enlightenment. Even prehistoric sites such as Stonehenge were designed into and as part of the landscape, reflecting the importance of the relationship between the spirit and the environment.

"Do Not Destroy"

In the Jewish faith in particular, respecting and paying homage to the environment is increasingly becoming integral to the design of new synagogues and their landscapes. In perhaps one of the most striking examples, the Holocaust History Museum at Yad Vashem, designed by architect Moshe Safdie, is quite literally built into and out of the land.

Opened in 2005, the triangular structure cuts right through the Mount of Remembrance in Jerusalem. The integration with the mountain helps tell the story of the Jews through the Holocaust. Visitors enter on one side of the mountain, where a slim skylight provides the only ray of sunlight as they pass through. After moving through the various galleries, visitors exit the museum on the other side of the mountain, where they are greeted by a massive window and a balcony overlooking the Judean hills. For this facility, the landscape helps symbolize the journey and the struggle and is sacred in and of itself.

The idea of the sacred landscape in Judaism is often tied to two central principles: *tikkun olam* and *bal taschchit*. *Tikkun olam*, or "fixing what is broken," is interpreted in many ways, typically focusing on humanitarian efforts. But at its core, this seminal value teaches that Jews should be examples for the world, and that the spiritual realm has very real ties to the physical one. Taking that physical connection even further, *bal taschchit*, translated as "do not destroy," stems directly from Deuteronomy (20:19-20), in which God commands that those in war should not cut down the trees of their enemies, as that is wasteful. This idea has ushered in a wave of more environmentally conservative design—especially as "going green" has become mainstream—and many Jewish synagogues and community centers have taken it to heart.

Temple Beth Avoda in Newton, Massachusetts, designed by CBT Architects, is known as the "temple in the woods," and includes a large outdoor amphitheater used for special services and activities. Inside, the walls are angled to allow light to enter through the windows without distracting from what is happening within. The windows are also high on the walls so that those inside look out at the sky and trees enveloping the temple rather than the cars and the parking lot. In keeping with the principle of *bal taschchit* and the synagogue's focus on the landscape, all of the vegetation destroyed during its construction was replanted once construction was complete.

Engaging with Nature

In another example, Temple Beth Elohim in Wellesley, Massachusetts, has been constructing a new synagogue, and creating a spiritual connection between interior and exterior is a central component of the overall site design. The idea was to create a sense that visitors have

entered the synagogue as soon as they arrive on the grounds; in other words, the entire site is a place of worship, and the landscape simply provides additional venues for and connections to that spirituality.

"We wanted to convey values of warmth and intimacy, relationship, and a concern for God's creatures, which includes the natural world and a real engagement with it," says Rabbi Joel Sisenwine. The new temple, designed by William Rawn Associates, is being constructed on the existing synagogue's former parking lot, making the natural beauty of that location something of a surprise to the congregation. "We saw it as a parking lot, and no one recognized that we were in such a beautiful spot," says Sisenwine. "Having a new set of eyes through this project recaptured that landscape for us."

Much like Temple Beth Avoda, the new Elohim is nestled in a wooded area, allowing the trees to form an enclosure around nearly three sides of the site. Deliberate way-finding via pathways and vegetation leads visitors naturally through the site, and granite pavers were selected to blend into the ground and maintain the same cool, quiet atmosphere. Pathways lead to outdoor gathering spaces, gardens, and playgrounds, all meant to weave in elements of religion, sustainability, spirituality, and aesthetics.

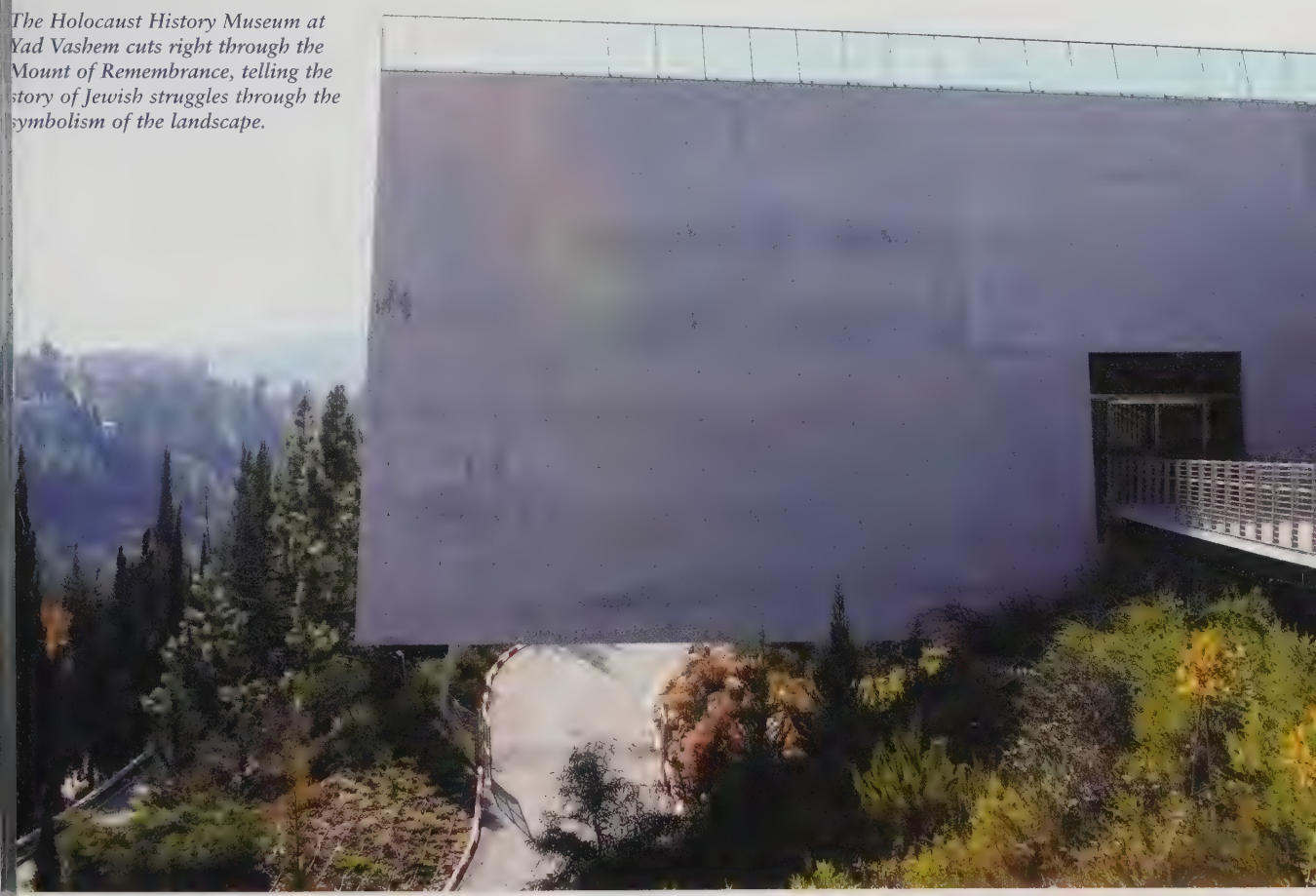
The focus on surroundings was largely inspired by a trip Sisenwine and other temple members took to Israel. "We saw several outdoor courtyards at temples where people could gather and greet before or after worship," he says. "Very often temple sanctuaries don't open to outside, but we took that idea from the beauty of Israel."

With the courtyard a central focus in the new synagogue's design, the building itself features unconventional floor-to-ceiling windows on two sides of the sanctuary, allowing natural light to fill the space and those inside to see the courtyard. From inside, the synagogue looks out onto the courtyard space enclosed with an outer wall lined with tall Hornbeam trees. Other walls in the sanctuary face the forest, creating a sense of being completely surrounded by nature. This exterior vegetation wall also serves to screen the parking area and was designed using computer animations to ensure that approaching vehicle headlights would not reflect and distract from what is happening within.

Those diversions, however, are also part of the mission of the space, says Sisenwine. "Some see the outside world as filled with distractions. Our hope is to bring some of that in to heighten our sense of God's presence in the world." Similarly, seeing themselves in God's eyes as protectors of the soil, Sisenwine and his congregation considered sustainability a crucial component of the site's design. The site features low-impact development practices such as native vegetation, rain gardens, and various other storm-water management techniques to maintain as natural a landscape as possible. In addition, 26,000 square feet of new parking area is being constructed using porous asphalt.

This responsibility and respect for the environment, via the landscape, will be included in the temple's worship throughout the year,

(text continues on page 16)



The Holocaust History Museum at Yad Vashem cuts right through the Mount of Remembrance, telling the story of Jewish struggles through the symbolism of the landscape.

From within the sanctuary of Temple Beth Elohim, visitors look out at a tree-lined wall, creating a sense of being enveloped by nature.

Photos: Stantec

The tree-lined wall outside the sanctuary, illuminated subtly at night, serves as a screen to the parking lot.

The site of the new Elohha Synagogue backs into the woods, allowing nearly the entire facility to be surrounded by trees and wildlife.

especially for rituals and rites related to holidays such as Sukkot. Held in the fall, Sukkot celebrates the harvest and a time when Jews wandered the desert and were forced to live in temporary outdoor shelters. In celebrating Sukkot, congregations build such structures and fill them with fruits and vegetables. "We'll be able to build ours right in our courtyard now," says Sisenwine. "We hope to worship outside and live in nature as best we can."

Reflections of God

Outside of Judaism, a number of other faiths are also embracing sustainability and the importance of the synergy between the interior and the exterior of a place of worship. In the United Kingdom, the Living Churchyards program seeks specifically to help churches protect and preserve the churchyard—"God's acre"—as a natural landscape. The nearly 20-year-old program draws inspiration from Christian teachings that God is the creator of all, and His work must be respected and honored.

To date, more than 6,000 churches throughout Great Britain are purposefully managed as sacred native landscapes, with no pesticides and mowed only once a year to provide a habitat for local butterflies, birds, turtles, and other creatures. Many of the participating churches use the churchyards for

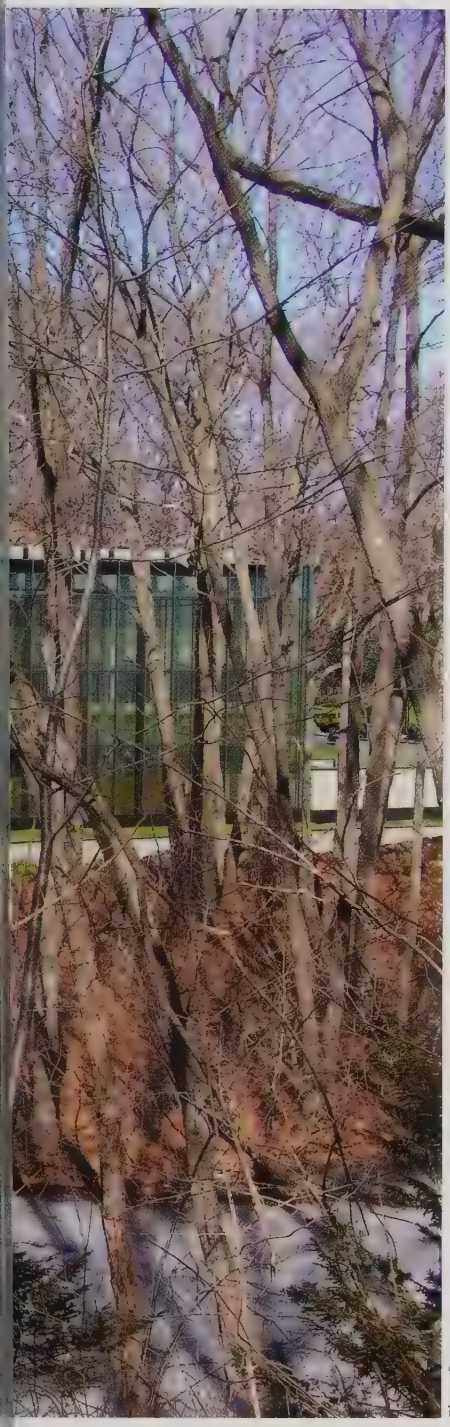


Photo: Stantec

St. Martin's Church in Somerset, England, leaves part of the churchyard wild, and uses no pesticides to maintain the lawn.

educational and community activities, such as gardening lessons, wildlife studies, or historical seminars. These churchyards have not only become a part of the churches' programming, they are also resources for their extended communities. A number of related organizations, such as Caring for God's Acre and Eco Congregation, help support the Living Churchyards program and similar endeavors.

In the Chicago area, the BAPS Shri Swaminarayan Hindu Mandir complex, designed by Papadopoulos & Pradhan Architects, Inc., also placed a huge emphasis on the landscape surrounding the temple, echoing the sentiment of Temple Beth Elohim that visitors should feel as if they have entered a place of worship as soon as they reach the grounds. As the home of God, a *mandir* is meant to be beautiful and to give due respect to its visitors. As such, from the moment visitors approach the temple, they are greeted with elaborate fountains (which also serve as storm-water retention basins), lush gardens of native plants maintained by volunteers, and a striking, massive structure that houses an activity center and the temple itself.

The idea behind this sacred landscape, says temple spokesperson Harish Patel, is to create a place of beauty that helps visitors temporarily forget the outside world and prepares them to engage in the spiritual world, hence setting the tone for worship.

"It's not required, according to the scriptures, to have these things," he says. "But, where possible, we see it as an opportunity to render devotion to offer something like this to God and to create an environment that is more conducive to worship." In addition to the various individual features of the temple's grounds, the comprehensive view of the landscape from the temple steps is integral to its design. The tiered staircase at the front of the *mandir* represents mankind's journey through life, and the view one sees from each level of the staircase complements that stage of the experience. For example, at the bottom of the staircase, one sees what is immediately in front of him or her: a flower, some bushes, the pathway underfoot. But as one walks up the stairs, the view becomes more focused, transporting visitors away from everything else and guiding them towards God, symbolizing the "bigger picture" and broader view we have of life as we progress spiritually. As Patel describes it, once you reach the doors of the temple, "You have a bird's eye view of the landscape. You can look back on the gardens and everything around you and see how wonderful is God's creation."

A "Green" God

Respect for the land and humankind's role as fellow inhabitants or protectors of it is central to most religions. However, as environmental stewardship becomes even more ingrained in contemporary culture, this sacred connection

Photo: BAPS Shri Swaminarayan Mandir, inspired by Pramukh Swami Maharaj

Once visitors reach the top of the tiered staircase of the temple at the Shri Swaminarayan Hindu Mandir complex, they have a bird's-eye view of the amazing grounds and surrounding land, symbolizing a more mature, comprehensive view of life.

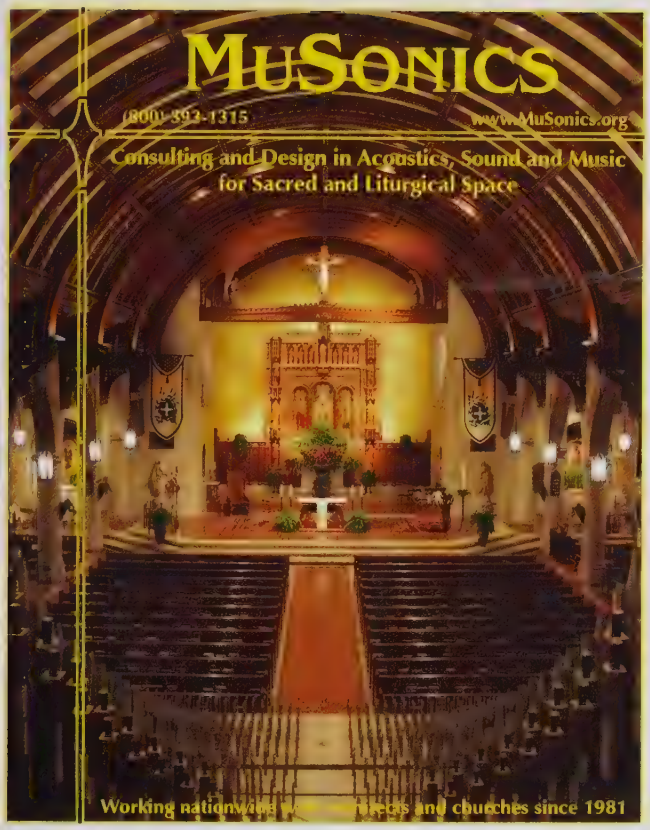
to the landscape and its natural, sustained preservation will become even more prevalent in churches, temples, and other places of worship. For a congregation considering embarking on a new design project, considering the long-term benefits of a managed, sustainable approach is essential. While the upfront costs of a lower-impact design can seem high, the longer-term benefits and advantages almost always make up for it. With lower maintenance needs, water bills, and energy costs, a sustainable approach makes sense and can be—and often is—tied directly to a religious body's values and philosophies. And that's what makes the most difference, says Rabbi Sisenwine. "The most important thing is to be clear about your values and the mission of your institution," he says. "Without that, you won't have a building and site that reflect your purposes."

Joseph Geller, Vice President, and Deb Michener, Senior Associate, both work in the Boston office of the planning and landscape architecture firm Stantec, and have designed a number of sacred landscapes throughout the Northeast U.S.

Sacred Landscape Resources

Here are a few resources to learn more about examples of the link between landscape design and spirituality:

Holocaust History Museum at Yad Vashem: www.yadvashem.org
Alliance of Religions and Conservation: www.arcworld.org
Caring for God's Acre: www.caringforgodsacre.org.uk
A Rocha: Christians in Conservation: www.arocha.org
BAPS Shri Swaminarayan Mandir, Chicago: http://chicago.baps.org/


MuSonics
(800) 392-1315
www.MuSonics.org
Consulting and Design in Acoustics, Sound and Music
for Sacred and Liturgical Space
Working nationwide with architects and churches since 1981

OMG!

awe inspiring metalware

DIXON STUDIO

dixoncatalog.com 800.619.1112

THE AMERICAN INSTITUTE OF ARCHITECTS

Interfaith Forum on Religion, Art, and Architecture

IFRAA CONFERENCE AT THE MINNESOTA AIA CONVENTION

IFRAA is sponsoring its 2010 Conference "The Artful Presence" in collaboration with and during the 76th Annual AIA Minnesota Convention and Product Expo (Nov. 2-5, 2010). The IFRAA Conference takes place Nov. 3-5, 2010, Minneapolis, MN.

Architects, artists, clergy, and congregation committees are welcome.

For more information and registration go to: http://www.aia-mn.org/ext_convention/2010-convention.cfm

Botti Studio of Architectural Arts, Inc

Established in 1864. Serving the ecclesiastic environment through new design commissions, fabrication, delivery, installation, repair, restoration, conservation, Consultants to both architects and churches

Cathedral Basilica of the Assumption, Covington, KY

Stained Glass • Mosaic • Marble • Painting/Decorating • Statuary

919 Grove Street, Evanston, IL 60201

1-800-524-7211 1-847-869-5933 fax: 1-847-869-5996

email:botti@bottistudio.com

Domestic and international offices in:

New York • Chicago • San Diego • Sarasota, FL • Nassau, Bahamas • Agrigento, Italy

Symbols Of A Sacred Landscape

Tongdo Zen Buddhist Monastery, Korea

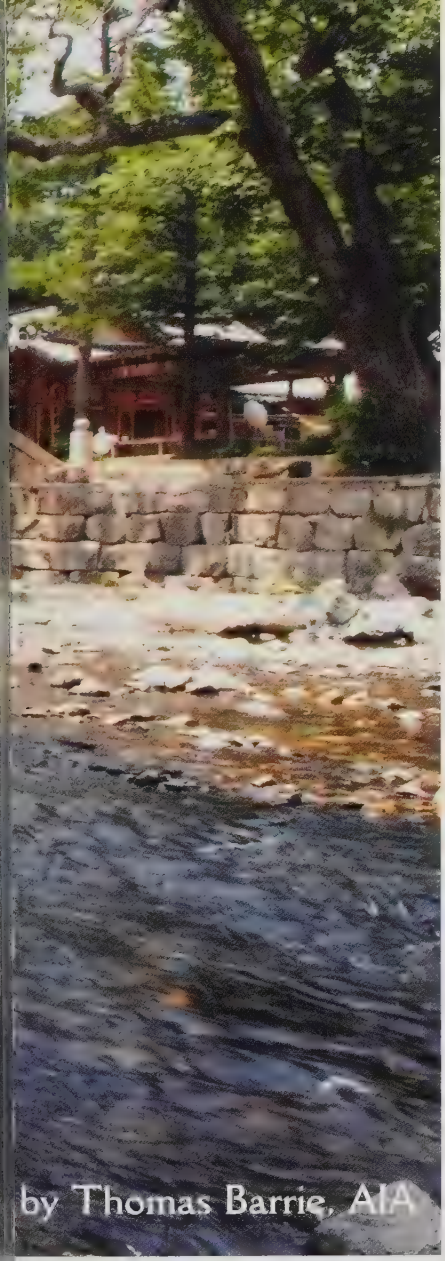
The path at Tongdo-sa begins at the bridges over the river.

The delimiting of the sacred often requires remote locations reached only by lengthy path sequences; paths that traverse sacred landscapes and lead to sanctuaries and temples have enjoyed a long and distinguished history. Separation requires the means of connection: thresholds and pathways that lead from outside to inside, from the undifferentiated secular to the specific sacred. Dating from Neolithic earthworks and stone circles, which often included causewayed approaches, paths have served the symbolic agendas and ritual uses of sacred architecture. From Greek sacred sites such as Delphi to the acropolis sites of many Christian pilgrimage churches, incorporation and transformation of the landscape were integral to the creation of the sacred realm. In particular, it is perhaps in the East that the symbolism of the path has found some of its most expansive expression.

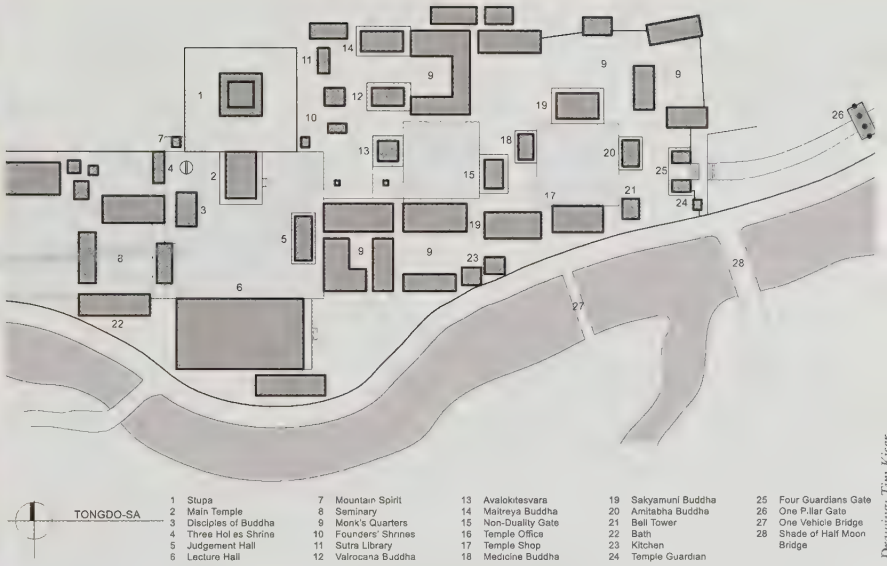
Tongdo Zen Buddhist Monastery, one the most important temples in Korea, illustrates and explicates the interrelationship of path, landscape, and sacred places. Tongdo-sa was founded in 646 CE as a mountain hermitage, and grew to be one of the most important monasteries in Korea[1]. Today it is an extensive campus of historically significant buildings that support an active community of more than a hundred monks. Even though at one level Tongdo-sa is organized according to a hierarchical, axial path sequence—a sequential spatial sequence and symbolic narrative that leads to the sacred center of the main Buddha Hall—a deeper reading reveals its relationships to its surrounding landscape and a dynamic interrelationship of multiple centers congruent with aspects of esoteric Mahayana Buddhism.

Korean Monastic Architecture

The walled compounds of Korean Zen monasteries provide enclosed sanctuaries to serve the Buddhist communities they physically define. They comprise consistent layouts, configurations, and building types, with variations and inflections according to their particular emphasis or location. Monasteries are typically located next to rivers on the southern slopes



by Thomas Barrie, AIA

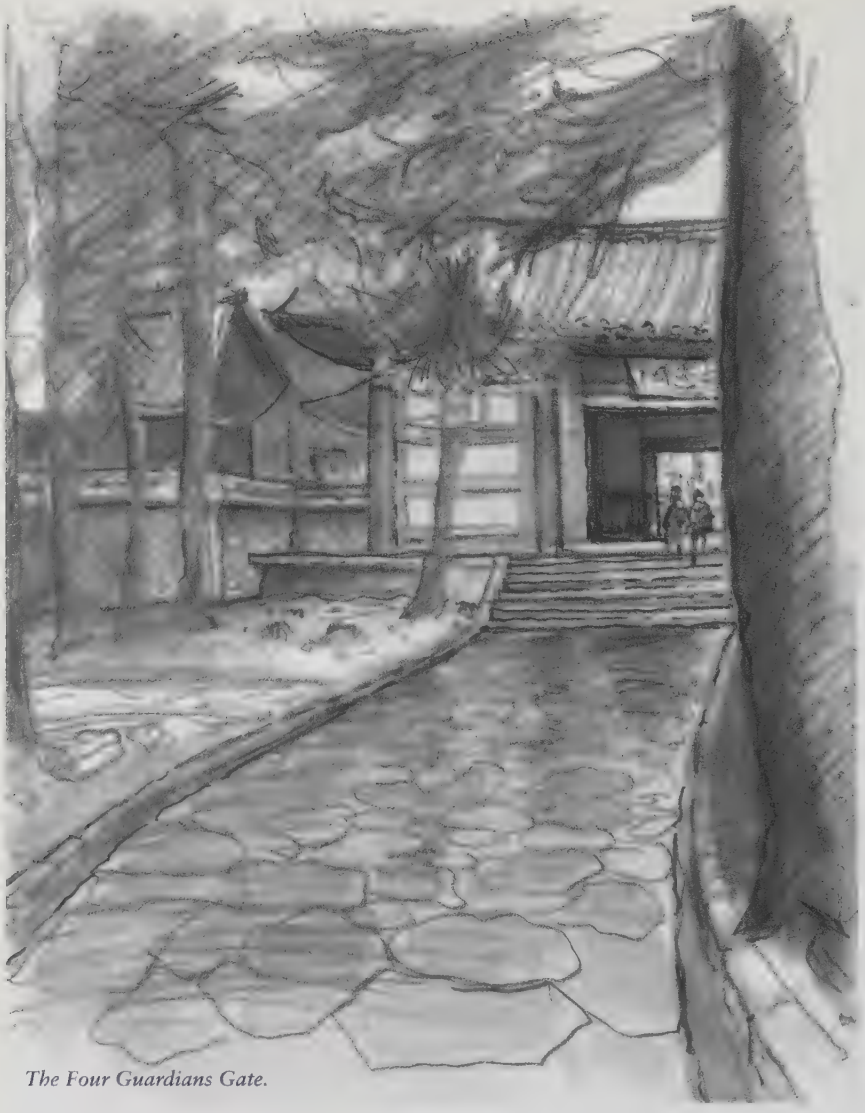


The monastery is organized around three courtyards, each distinguished by the temples and buildings that form them.

Photo: Shim

The two massive round wood columns of the One-pillar Gate, set on a raised stone platform and supporting a large overhanging roof, provide a clear threshold to the beginning of the path.

of mountains, and they employ an elongated path sequence of bridges, gateways, buildings, and courtyards. The location of monasteries on the southern slopes of mountains next to rivers, with the main temple buildings facing in the auspicious south direction, correspond to the principles of *Pungsu-jiri* (Wind and Water, or *Feng Shui* in Chinese), that aims to place buildings in harmony with their environmental setting. Entry paths are typically aligned north/south (though there are often shifting segments to avoid inauspicious straight lines), ascending steps up steep slopes and through a series of courtyards. However, there are exceptions and inflections to these general site-planning



The Four Guardians Gate.

rules, as we will observe at Tongdo-sa.

As in the sacred architecture of other faiths, locations, and historical settings, Korean monasteries are distinguished by choreographed spatial sequences and articulate symbolic narratives. The gateways, temples, and occasional buildings serve both practical and symbolic functions. Many monasteries transformed the steep slopes of their mountainside locations to create an elongated entry sequence that traverses a series of gateways and courtyards to attain increasingly sacred spaces leading to the main temple buildings. A long approach path through dense forests and over one or more bridges typically initiates the entry sequence. The bridges provide a physical passage, while their evocative names, such as "other shore," "mind washing," "three purities," "traverse the void," or "ultimate bliss," suggest a spiritual passage from one mode of being to another—from delusion to enlightenment. The One-pillar Gate formally initiates the entry sequence and comprises either two or four aligned wooden columns supporting a massive, overhanging roof. The Four Guardians Gate, a small pavilion with interior spaces on either side of the pathway, is the next threshold marker. Inside, the Four Heavenly Kings, each associated with a cardinal direction, flank the path. The next threshold marker is the Non-duality Gate, its name referencing a central Buddhist concept of the unity of opposites where the "false" boundaries of self and others, individual and universal, are dissolved. Each gateway marks thresholds to distinct precincts of the monastery, which are defined by buildings that serve the symbolic agendas and ritual activities of the monastery.

Tongdo Soen Buddhist Monastery

Tongdo-sa is located on the northern banks of a river and on the gentle southern slope of Youngchuk Mountain. Its entrance path approaches from the east[2], where three bridges cross the river and lead to the walled compound that clearly demarks the sacred precinct. The monastery is organized around three courtyards, each one distinguished by the temples and buildings that form it. The first courtyard includes temples dedicated to the prayers and supplications of lay worshippers. The next courtyard serves the monks and comprises buildings that house the four levels of the Buddhist college. The third and largest courtyard is dedicated to the Buddha and features the Main Temple (the Deaewungjeon or Hero Hall).

Tongdo-sa evidences articulate spatial compositions that sequentially deliver a range of symbolism and embody meanings for both the lay and the monastic communities. The path begins at bridges that cross the river and lead to the One-pillar Gate, where massive round wood columns on a raised stone platform support a large overhanging roof to provide a clear threshold to the beginning of the path. After passing through the One-pillar Gate the path shifts to the right and approaches the main entrance to the monastery, clearly established by its size, scale, depth, and flanking monastery walls. Wide stone steps lead up to the broad platform of the Four Guardians Gate, where inside the flanking figures of the Four Heavenly Kings dominate the enclosed space. This shadowed space leads to a small forecourt defined by a two-story Bell Pavilion on its southern side[3]. Passing by this open, wooden, trabeated structure, one ascends to the first courtyard where shrines serve human desires: health, well being, future wishes. At its western edge, a step leads to another forecourt and the Non-duality Gate.

The Non-duality Gate, entered by a set of steps, leads to the second courtyard and marks the threshold from the realm of human desires to one defined by the community of monks committed to overcoming them. The three-bay building, enclosed on three sides, with a central entrance opening on its eastern side but open to the west, frames a view of the main temple. Next one ascends steps to the third courtyard. This is the court of the Buddha, the enlightened one, fronted by the southern facing Hero Hall. To the north of the Hero Hall is the stupa, and to the west of the courtyard a seminary for cloistered monks.

Symbolism, Meaning, and Ritual Use

Clearly demarked boundaries and spaces, choreographed spatial sequences calibrated by proportion and geometry, and an exten-

sive symbolic narrative create the sacred monastery realm. Its boundaries are clearly demarked by walls and buildings, and are entered and traversed by a sequence of gates and courtyards. However, there are multiple aspects regarding its use, symbolism, and meaning. For example, lay worshippers may understand the path sequence as a hierarchy of spaces leading from lower to higher realms. Furthermore, even though the monastery is a symbolic fortress protected by the guardian deities of the Four Heavenly Kings, it also comprises multiple centers, an organization of discrete places serving specific functions and symbolizing discrete world views. Its multivalent scales and meanings comprise a dynamic hierarchy that is both created and mediated by the path sequence.

In its broadest context the monastery occupies five centers or realms: the realm of humans (and human desires) of the lower courtyard, the realm of *Bodhisattvas* (the community of monks) of the middle courtyard, the realm of the Buddha of the third courtyard, the realm of *Ahrats* (the seminary of cloistered monks), and lastly the mountain itself to the west. Youngchuk Mountain (also known as Vulture Peak), is named for a mountain in India where the Buddha is believed to have delivered the Lotus Sutra, and its incorporation into the spatial composition of the monastery symbolizes the possibility of enlightenment for all that this sutra describes.

One way of understanding the organization of Tongdo-sa is in the context of a mandala pattern. Mandalas are two- and in some examples three-dimensional diagrams utilized by Mahayana Buddhism as models of Buddhist cosmologies and as meditative mediums. In Mahayana Buddhism mandalas are meditative mediums[4] where a symbolic path that leads to the sacred center circumambulates through a sequence of realms. The Lotus Sutra of Mahayana Buddhism[5] includes descriptions of multiple worlds, each created and maintained by *Bodhisattvas*. Mandalas of the Eight *Bodhisattvas*, favored by Pure Land Buddhism, symbolized these worlds and featured eight *Bodhisattvas* surrounding a seated Buddha. The multiple realms of the eight principal temples at Tongdo-sa surrounding the main temple and stupa can be viewed as a replication of this prevalent mandala pattern.

Monasteries that correspond to these patterns are hierarchical organizations with the main temple at the center, surrounded by lesser shrines and temples, and reached through a series of gateways. At Tongdo-sa the Hero's Hall and stupa form twin centers of the mandala pattern of the five realms of the monastery[6]. The multiple tiers, thresholds and passages of the mandala symbolize the spiritual journey, a central element of Buddhism. The journey from the outer to the inner realms of the monastery also symbolizes the path to the mountain hermitage of the enlightened Zen master. Tongdo-sa, like many Korean Zen Buddhist monasteries, was founded as a simple hermitage. The first Chinese Zen monasteries are believed to have begun as mountainside retreats founded by Zen masters who attracted students who then built their own huts nearby; Zen landscape paintings from the Chinese Southern Sung period idealized the prototypical hermit scholar's retreat. The journey of the religious aspirant at Tongdo-sa, across bridges and ascending a series of spaces towards a sacred mountain, replicates the archetypal pilgrimage to the sacred place of an enlightened being celebrated in Zen Buddhism and symbolizes the individual effort stressed in Zen Buddhist practices[7].

View of the main temple.

Photo: Xhan

The multiple scales of the paths, buildings, spaces, and environmental setting of the monastery articulate the dynamic relationships of its multicentered composition, and reinforce its individual and collective symbolism. The bridges, gates, path surfaces, steps, scales, hierarchies, and framed vistas reinforce the individual nature of the spiritual path of Buddhism. However, the singular, humanly scaled gateways and courtyards are also integral elements of the cosmic scale of the monastery, unified by collective symbols of proportion and geometry to create hierarchies of space and scale. The symbolism and significance of the hierarchies of scale reinforce the monastery's multicentered organization; the cosmic scale of its mandala pattern symbolizes aspects of Mahayana Buddhism; the

collective scale of the individual courtyards accommodates the lay and monastic communities; and the individual scale of the shrines and hermitages serves the individual penitents and practitioners.

The dynamic path sequence, reinforced by inflections of its surfaces and building orientation, negotiates and unifies the realms of the monastery. The result is a multivalent hierarchy comprising a linear spatial sequence that leads from the lower realms to the sacred center, but with each realm creating its own center and purpose. As it evolved, Buddhism became a highly systematic religion; hence Buddhist texts include both specific spiritual practices and themes that address the immensity of cosmic realms and an individual's place within it. Korean Buddhist monastic life, as symbolized and accommodated by the architecture, is also explicitly structured. Within its formal and hierarchical structure, however, each monk has freedom to find his or her own path. Within the systematic organization of the monastery, both implicit (the architecture) and explicit (the structure and rules of the monastery), there are multiple paths[8].

The main Hero Hall at Tongdo-sa is unusual because it does not contain a statue of the Buddha. Instead, a large, horizontal opening in its north wall frames a vista of the stupa: the temple is both a center and a threshold to a larger realm. Even though Buddha figures are absent, the Buddha's presence is manifest in the relics contained in the stupa and in the symbolic imagery of the hall. For example, on the wooden ceiling panels intricate multicolored paintings of lotus flowers are shown. The lotus is a common Buddhist symbol and decorative motif found in many Hero Halls. Originally an indigenous Indian and Hindu symbol of purity, it became a Buddhist symbol of the perfection of the Buddha and his teachings. Buddha statues are typically seated on a lotus flower in *padmasana*, or "lotus pose," and Buddhist texts state that when the Buddha gave his first sermon after reaching enlightenment the heavens rained flowers. The imagery of the Buddha hall symbolizes a theme common to many religions, of the "first place," an eternal realm where the gods were present and still are.

Active monasteries such as Tongdo-sa perform roles as mediators between past and present where the past is animated by the architecture, its use, and their interplay. Tongdo-sa is a cultural artifact from which we can, in part, understand its historic and religious settings, perhaps more effectively than scripture or historical sources. It also occupies the present. Lay worshippers pray at its shrines, the Judgment Hall serves funerary functions, tourists visit its historically significant artifacts, and monks train in the college and seminary[9].

Multiple mediations are at play here: the triangulation of participant, place, and larger contexts are multiplied through the different levels of symbolic content, which are calibrated and encoded for the lay and monastic participants. Overall, and similar to communal rituals, the hierarchies of symbolism include a full range for those who choose to "play along."

Korean Zen Buddhism is distinguished by its adherence to traditions that are said to date from the time of the Buddha. These patterns of practice, organization, and ritual constitute the "eternal return" to the original time of the Buddha. In the sacred setting of the monastery, monks perform a mimesis of the deeds of the Buddha, the spiritual practices transmitted by his teachings, the goal of which is enlightenment (in all of its forms). This primordial orientation is not only temporal, but spatial as well. The Buddha is often shown at the center of mandalas, occupying the symbolic center of the world, sometimes referred to as the world mountain. Tongdo-sa recreates this *imago dei*, transforming the landscape of its sacred mountain[10] into a symbolic center of the cosmos. The multiple hierarchies of Tongdo-sa include an interrelationship of multiple centers, all of which are mediated by the dynamics and the time sequence of the path, a reciprocity of space and form that both separates and joins each realm. At the center of the monastery realm are the Buddha Hall and stupa where the boundaries of time and space collapse and relationships between self and other—mind and cosmos—are blurred. The mandala as a transformative medium is created in space and time, and the possibility of "crossing over" to realms of enlightenment is made material.

THOMAS BARRIE, AIA, IS A PROFESSOR OF ARCHITECTURE AT NORTH CAROLINA STATE UNIVERSITY. HE IS AN AWARD-WINNING ARCHITECT AND THE AUTHOR OF *THE SACRED IN-BETWEEN: THE MEDIATING ROLES OF ARCHITECTURE* (ROUTLEDGE, 2010), FROM WHICH THIS ARTICLE IS ADAPTED.

NOTES

This article is excerpted and adapted from the author's book *The Sacred In-Between: The Mediating Roles of Architecture*, London: Routledge, 2010, pp. 113-131.

[1] The three most significant monasteries in Korea are named the Triple Jewels, according the Buddhist terminology that describes the *Buddha, Dhamma* (teachings) and *Sangha* (community of monks). Songgwang-sa, located in Jogyesan Provincial Park in Jeollaman-do Province (in Southwest Korea) was founded in 867 CE and is dedicated to the *Sangha*, the followers of the Buddha. Haein-sa, located in Gayasan National Park in Gyeongsangbuk-do Province (in Southeast Korea) was founded in the 9th century and includes buildings that house wood blocks for printing the Tripitaka Koreana, the Buddhist sutras, rules and commentaries, and therefore is dedicated to the *dhamma*, the teachings of the Buddha. Tongdo-sa, located in Gyeongsangnam-do Province (in Southwest Korea), is dedicated to the Buddha and contains a main hall that looks over a stupa that is believed to contain a bone from the relics of the Sakyamuni Buddha.

[2] The monastery's atypical orientation was most likely the result of the topography, though all of the main temple buildings face in the auspicious southern direction.

[3] The Bell Pavilion is an essential component of monasteries, where drums, gongs, and bells perform practical and symbolic functions.

[4] The mandala has origins in India and is most closely associated with Tibetan Buddhism. However, other esoteric schools of Buddhism, such as Tendai, also have an extensive tradition of mandala art. Three-dimensional mandalas, though less common, are also found in Tibetan Buddhism, but are not limited to Mahayana Buddhism. Borobudur, located on the island of Java, is a massive architectural mandala where concentric passages lined with serial narrative carvings are traversed by pilgrims. Thomas Barrie, *Spiritual Path – Sacred Place: Myth, Ritual and Meaning in Architecture*, Boston: Shambhala Publications, 1996, pp. 119 – 125.

[5] The *Lotus Sutra*, or *Sutra of the True Dharma (Which Resembles a White Lotus)*, is the most important Mahayana text. Here the Buddha is no longer limited to a historical figure (as in Theravada), but is an omniscient and omnipresent being at the center of a vast cosmic paradise. Within this cosmology, *Bodhisattvas* occupy separate worlds to guide others to enlightenment. The T'ien-T'ai or Lotus School, was a sect founded in China the 6th century CE on the principles of this sutra. See Gyun, H., *Korean Temple Motifs, Beautiful Symbols of the Buddhist Faith*, trans. T. Atkinson, Pajubookcity Munbalri Gyoha-eup, Paju-si, Gyeonggi-do: Dolbegae Publishers, 2000, English version 2005, p. 291.

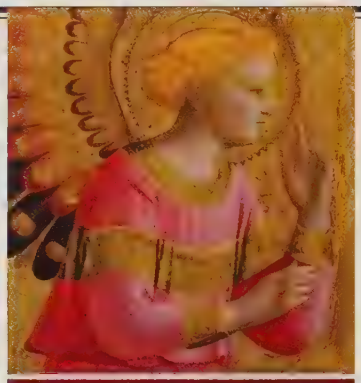
[6] See Gyn, op. cit., pp. 285 - 294.

[7] See Barrie, op. cit., Chapter 6, for a complete discussion of the symbolism of Medieval Japanese Zen Buddhist monasteries.

[8] See Kusan, *The Way of Korean Zen*, trans. M. Bachelor, Boston and London: Weatherhill, 1985, p. 40.

[9] Lindsay Jones suggests that even though sacred architecture "evokes a range of disparate meanings from the heterogeneous constituency that is experiencing it," it also can be understood as providing two "overlapping and contradictory codes" that appeal to both "lay" and the "elite" participants and "engender drastically different 'low' and 'high' (or popular and elite) readings." Jones, L., *The Hermeneutics of Sacred Architecture, Volume One: Monumental Occasions, Reflections on the Eventfulness of Religious Architecture*, Cambridge: Harvard University Press, 2000, pp. 31 – 32.

[10] The One-pillar Gate is often called the "mountain gate" and monks entering the monastery are said to "enter the mountains." See Buswell, R., *The Zen Monastic Experience*, Princeton: The Princeton University Press, 1992, p. 70.



JUDITH COUCHMAN

The ART of FAITH

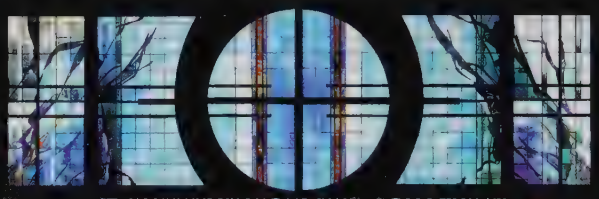
A GUIDE TO UNDERSTANDING CHRISTIAN ART & ARCHITECTURE

Art & Architecture
Beauty & Building

dixonbooks.com

ROHLF'S STAINED & LEADED GLASS STUDIO, INC.

DEDICATED TO STAINED GLASS EXCELLENCE



ST. CABRINI NURSING HOME CHAPEL - DOBBS FERRY, NY

DIVERSITY IN STAINED GLASS ART

THE SHRINE OF OUR LADY OF GUADALUPE- LA CROSSE, WI

BLESSED KATERI CHURCH - LAGRANGEVILLE, NY

BLESSED KATERI CHURCH

BLESSED KATERI CHURCH

ROHLF'S STAINED & LEADED GLASS, INC.

783 SOUTH THIRD AVE - MT. VERNON, NY - 10550

CALL TOLL FREE 800-969-4106,

FAX- 914-699-7091, E-MAIL - ROHLF1@AOL.COM

VISIT US ON THE WEB AT ROHLFSTUDIO.COM

AMERICA'S FINEST CUSTOM MADE CHURCH WINDOWS

Specially designed church window systems made to receive stained glass and protection glass. Protection glass will protect your stained glass and insulate your church from cold and sound. Systems are available to receive insulated or single pane protective glass. Exterior protective glass can be installed at time of erection and the stained glass can be installed at the churches own convenience. Insurance and fuel costs can be substantially lower. Available in thermal and non-thermal aluminum frames.

Call or write for more information or visit us on the web at **www.jsussmaninc.com.**

Since 1906

J. SUSSMAN, INC.

109-10 180th Street Jamaica, New York 11433
Tel: 718-297-0228 Fax: 718-297-3090

FINE ARCHITECTURAL METAL PRODUCTS AND SERVICES

WINDOWS • SKYLIGHTS • WALKWAYS • SUNROOMS • GLASS and METAL BENDING

A Slice of Green

Text and Photographs by Michael B. Lehrer, FAIA

Overview of the park, with the grand staircase inscribed with scripture (above).

This is the story of how a church and its architects created a sacred landscape out of a most mundane place, a new driveway, by leveraging a minor, yet pivotal, building addition into a significant landscape intervention. It is about opportunistic place-making and park-making. Grand processional elements were woven out of snippets of space. A harmonious series of transitions, hidden places, and holy places, ripe for old and new rituals, were created. Potent, functional, yet honorific, elements in the landscape provide meaningful donor opportunities.

The Westwood United Methodist Church (WUMC) Phase 1 building addition in Westwood, California, grew out of the master plan produced four years earlier by our firm, Lehrer Architects LA. The design challenge was to imagine a trajectory into the future, taking into account a new senior housing project about to be built on the church's huge parking lot. The project came about when the church leased its parking lot to an upscale senior housing developer for 55 years. The space between the new housing and the existing church was to be filled with a large driveway lined with planters. Our critical urban contribution—and new Wilshire Boulevard archetype—transformed the grand driveway into a bona fide quasi-public pocket park of 10,000 square feet.

The project is architecture as building/landscape/furniture. The building addition provides much needed bathroom facilities for the sanctuary, and the driveway serves as vehicular access and pedestrian drop-off for both the church and the housing. The new entry sequence serves as the public frontispiece of the church, and renews the historic sanctuary's presence on Wilshire Boulevard by exaggerating the oversized, pedestrian steps from the narthex plaza down to the street. Every inch of marginal space has been consolidated and orchestrated to create grand, processional spaces, and new, found gardens.

Narthex Plaza
Walkway and Bench
Garden
Grand Staircase
Crape Myrtle Bosque
New Senior Housing
Processional
Memory
Existing Sanctuary
area of work

JOY BENNETT-WOLFE
AND ERNIE WOLFE
FOR OUR LOVED ONES
MARY FRANCES AND
GEORGE M. COX
PROUD MEM ERS SINCE 1950
IN M ORY OF PROFESSOR
JOSEPHINE P. REPS
1900 - 1984

Landscape elements became donor opportunities for fundraising for future improvements, and each was designed to communicate the church's values and to build on the congregation's community. These elements include: the grand entry stairs, a boulevard-scale pedestrian plaza and staircase, with scripture engraved on the risers of the steps; the memory garden, with individualized pavers of engraved granite; and aluminum garden benches inscribed with laser-cut scripture. These last elements are sited within a bosque of crape myrtle trees that run the length of the pocket park; the words glow (from the light within) in the landscape at night. Connecting the various elements and spaces is a 160-foot-long processional bench.

MICHAEL B. LEHRER, FAIA, IS PRINCIPAL OF LEHRER ARCHITECTS LA IN LOS ANGELES.

(opposite page, top):
Memory garden to left side of processional bench.

(opposite page, bottom left):
Plan of the new landscape beside the church and its new addition, occupies the site of a former driveway.

(opposite page, bottom right):
Inscribed pavers are used in the memory garden.

(this page, right):
Processional bench and path extends from front to back of garden.

Subscription Form

FAITH & FORM is published four times a year as the Interfaith Journal on Religion, Art, and Architecture

❑ YES! Please ❑ enter ❑ renew my subscription (or gift subscription*) to FAITH & FORM for:
❑ 1 year, $36 ❑ 2 years, $60

Canadian and overseas subscription in U.S. dollars:
❑ 1 year, $46 ❑ 2 years, $70

❑ *Check here if this is a gift subscription and enclose name and address of your gift recipient. An attractive card will be sent in your name.

Name _____

Company or Org. _____

Address _____

_____

City/State/Zip _____

Phone _____

PAYMENT MUST ACCOMPANY ORDER.
Make check payable in U.S. dollars to: FAITH & FORM
Mail payment and this form to:
Faith & Form • 100 N. Tryon St. #3500 • Charlotte, NC 28202

NOW SUBSCRIBE OR RENEW ONLINE AT:
faithandform.com/subscribe

Sooriya's
Copper Creations

M. Sooriyakumar
sooriya-art.com
sooriyahawaiiom@yahoo.com
808.393.7683

All Handmade Custom Art

Sculptura Repousse in Copper
Sacred Art
Doors
Gates
Wall Sculptures
Lighting
Room Dividers and Screens

"Gardens Beneath Which Rivers Flow"

Water in the Muslim Constructed Landscape

by Ashraf M. Salama

The Muslim faith emerged in a desert culture that thirsted for water, which was praised and prized as a rare yet breathtaking phenomenon. The faith spread across lands where great civilizations had already prospered: in the fertile valleys of the Nile in Egypt, of the Tigris and Euphrates in Iraq, and eventually of the Indus in India and of southern Spain. Water played multiple roles in relating the holy Qur'an and the sayings of the Prophet Muhammad to Muslim culture, from being a landscape element in mosques, mausoleums, and palaces, to its use for irrigation and for everyday living. This article highlights selected manifestations of the use of water as one of the important elements that shaped the built environment of Muslims.

A Life-Giving Element

The Arabic proverb cites water, *al ma'a*, as one of the three most enjoyable things in life, the other two being greenery and a beautiful face, *al khodra*, wa *Al wajh Al Hasan*. The Hungarian biochemist and Nobel Prize winner, Albert Szent, said in the 1930s, "Water is life's mater and matrix, mother and medium.... there is no life without water." Art historians studying the Islamic world have discussed the relationship of poetry, gardens, and water in Arab-Muslim culture. Some have written about how Arabic poetry and song lyrics infused the tranquil atmosphere of Islamic gardens, reflecting their pavilions, flowers, and water channels to produce a state of elation and spirituality. In the Muslim faith, water is a representation of life, and is often referred to as such in the Qur'an: "And we made everything alive from water..."; "...gardens beneath which rivers flow..." and in many other verses.

Carole Hillenbrand writes on the significance of water in Islamic culture, and refers to the writings of Al-Kisa'i, a late-12th-century Muslim writer. Al Kisa'i spoke of God's placing His throne upon the surface of water, quoting the Qur'anic verse (11:7) that says when God created the heavens and the earth in six days, His throne was upon the water. Al-Tabari, a

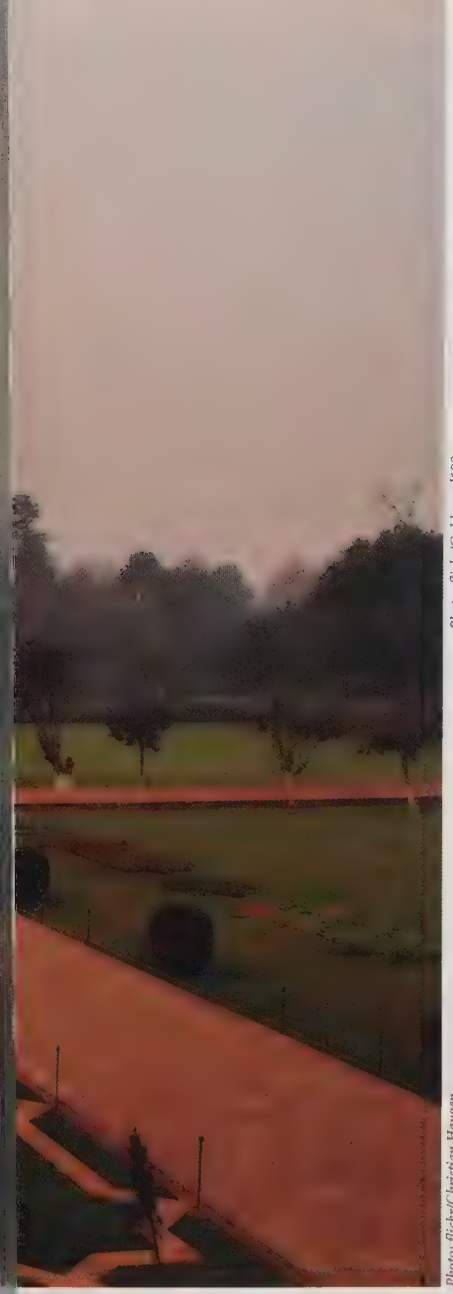


Photo: flickr/Christian Haugen

famous early commentator on the Qur'an, interpreted the same verse to mean that God first created water and then, from it, created heaven and earth.[1]

The open courtyards and gardens in Andalucía illustrate supremely well the use of water in design; there wealth and fertility were associated with water and form an essential part of the Islamic garden. Water is also used in Alcazar Cordobain in terraced pools flanked by glowing green myrtles, palms, and cypress trees. Channels and pools of water can be seen in the Court of Oranges in the great Mosques of Córdoba and Seville. Water was a life-giving element to the *Jianan Al Arif* (Generalife) or "the paradise of the overseer" in Granada.

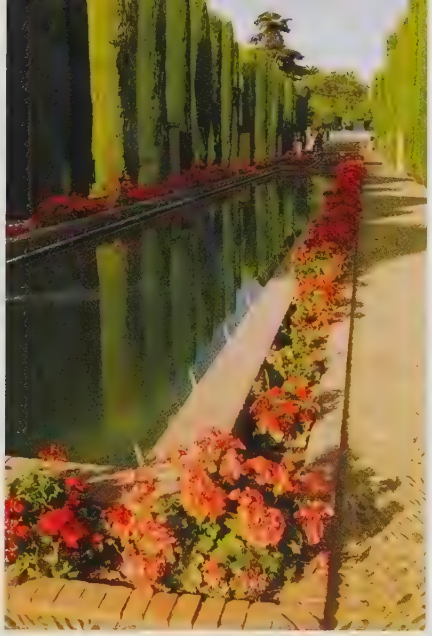


Photo: flickr/Goldmund100

At Alcazar Cordobain, Spain, the delightful gardens and a Moorish bath house.

(left) From the Taj Mahal, view looking south at the north elevation of the entrance gate from the garden.

A Representation of Paradise

For both physical and spiritual cleansing and renewal, water is usually viewed as a symbol of the divine, and has been portrayed in many religions as a representative of God, as life for the believers and death for the non-believers. So, in Muslim faith, it is a source of life, yet can also be seen as a destroyer of it. However, the message is clear: this is not God's doing. In interpreting this duality, Hillenbrand[1] states that if humankind would only look after this beautiful world that God has created from water, He would not have to punish our disobedience by sending us hurricanes, floods, and thunderstorms. Moreover, in paradise the righteous will enjoy a blissful life for all eternity, by streams and rivers that flow with pure water.

Exploring a number of texts,[2,3,4,5] one can argue that the funerary gardens of the Taj Mahal depict the preceding understanding on earth. A UNESCO world heritage site, the gardens memorialize the emperor Shah Jahan's grief when his wife died during the birth of their fourteenth child; and they illustrate the love story traditionally seen as an inspiration for the complex of the Taj Mahal: mausoleum, mosque, a series of gardens and gateways.

Inspired by Persian gardens, the Taj Mahal garden is a 300-meter square, with raised pathways that divide each of the four quarters of the garden into 16 sunken flowerbeds. There is a raised marble water tank at the center of the garden, halfway between the tomb and the gateway, with a pool on the north-south axis reflecting the image of the mausoleum. The raised marble water tank is named *Hawd Al-Kawthar*, "the pool of the river *Kawthar*," in reference to the tank of abundance promised in a revelation to the Prophet. The garden is set with avenues of trees and fountains symbolizing the four flowing rivers of paradise, or *Jannah*.

During the Mughal period, mystic Islamic texts described paradise as an ideal garden of abundance, with four rivers flowing from a central spring or mountain separating the garden into north, west, south, and east. While the majority of Mughal gardens are rectangular in shape, with a tomb or pavilion in the center, the Taj Mahal garden is unique in that the main element, the tomb, is at the end of the garden.

The Moonlight Garden on the other side of the Yamuna River is part of the complex. Discovered later, it was thought to be incorporated into the garden's design, with the river meant to be seen as one of the rivers of paradise. Early descriptions of the garden reveal that it included an abundance of roses, daffodils, and fruit trees. The tending of the garden declined with the decline of the Mughal empire, and it became a landscape resembling the English lawns of the British Empire.

An Element of Settlement and Hierarchy

Al Hambra, the Palace of the Lions, is an outstanding example of the use of water as a design element. Nasser Rabbat states that[6], "water was a life giver to Al Hambra." The Nasrid system of water supply through the royal canal, with its tripartite division, its water wheels, and its cisterns, made possible the development of Al Hambra palace and gardens. Water was brought to the site from the River Darro, at the foot of the Sabika Hill by a complicated canal system and a series of aqueducts built by Ibn Al Ahmar, the founder of the Nasrid Dynasty. The palace is often praised for its balanced composition of architecture, vegetation, and water by historians such as Grabar, Dickie, and Moreno; all three emphasize the use of water in the palace's fountains and water courses as a dynamic element that adds to one's spiritual and spatial experience and relates its design to the long tradition of ornamental and palatial water use in the Muslim societies of the Mediterranean and Persia. The effect of water is also noted as imparting mobility to the structure. Fountains invoke nature's images inside the geometric enclosure in a conscious endeavor to integrate human-made with God-made environments.

The hierarchical order and symmetrical patterns governing the organization of the pal-

Dramatic greenery and water of the Taj Mahal.

ace's spaces are extended to the fountains and channels, thus creating an interesting architectonic ensemble of water and built elements. The focal point of the arrangement, similar to the palace itself, is the Fountain of the Lions. Water spurts from fountains or gushes from the sides of small sunken bowls located either inside the two halls on the north-south axis or under the porticos of the projecting pavilions on the perpendicular axis. It then runs to the central fountain through channels carved from the stone floor and after running down the steps of the hall's entrances, it forms miniature cascades (carved also in the steps) to finally spill in the dodecagonal basin at the base of the twelve lions. Such a pattern offers a physical continuity of the axes in the form of the unbroken channels. Moreover, the inward orientation toward the center is apparent, and is actually emphasized by the direction of the centripetal water flow.

An Indispensable Ritual

The tradition of the Prophet reported by almost all scholars that "Purity is half the faith" is widely acknowledged. Detailed sections of the collections of canonical *Hadith* (the

At Al Hambra, one of the main fountains of the Nasrid Palace.

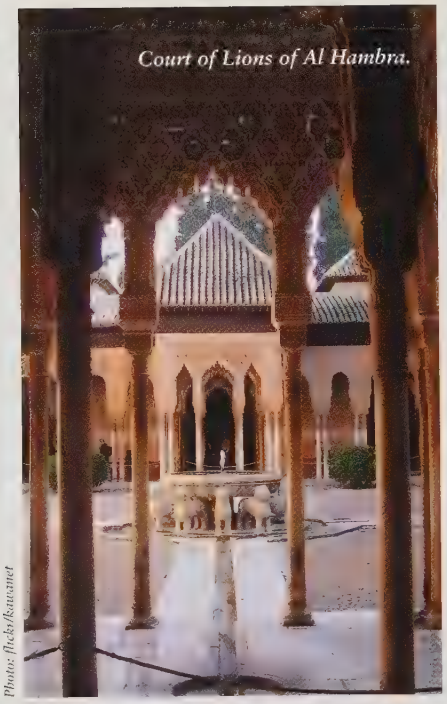
Prophet's sayings) emphasize the necessity of carrying out ritual ablutions before performing prayers, and instruct Muslims on how to purify themselves properly. For the followers of Islam, ablution is a prerequisite to praying. A person needs to perform certain actions in certain sequence. The ablution process can be performed at any time and a person may keep himself/herself in this state till the due time(s) of one or more prayers. However, certain actions terminate such a state (e.g., going to the toilet, passing wind, sleeping, being unconscious). Therefore, there will always be users in the praying area who need to perform ablution before praying.[7]

With this understanding the concept of purity or *Taharah* can be understood. Cleanliness of one's body, clothing, and surroundings is obligatory for every Muslim. *Taharah* is an essential aspect of the Islamic faith. Before offering prayers it is necessary to perform cleansing or an ablution process known in Arabic as *wudu*. The purifying medium is always pure and clean water. However, when water is not available or is scarce, a symbolic *wudu*, known as *Tayammu*, can be performed with clean dry earth. As the Qur'an says: "In it there are people who love to observe purity and Allah loves those who maintain purity, (9:108)."

Since a ritual purification precedes all prayers, mosques often have ablution fountains or other facilities for washing in their entryways or courtyards. In traditional mosques, this function is often elaborated into a freestanding building in the centre of the courtyard, which would complement the landscape of the courtyard. Worshippers in smaller mosques use restrooms to perform their ablutions.

Historic and Contemporary Manifestations

The Mosque of Córdoba is a classic example of the use of water in Mosque architecture. Built by the first Hispano-Umayyad emir, Abd al-Rahman I, from 785 to 786, on the site of the Visigothic church of San Vicente,[8] the mosque was amplified in the 9th and 10th centuries as the Muslim population grew in the city. In the 11th century when Córdoba was conquered by the kingdom of Castile, the mosque was converted to a church, and three centuries later the central portion of the old prayer hall was removed to construct a cathedral. While these events caused dramatic changes in the fabric of the complex, the courtyard retained its water channels, yet expanded with orange and palm trees. Travelers have also described the courtyards of the congregational mosques of Malaga and Seville as having water channels and being



Court of Lions of Al Hambra.

Photo: flickr/Rawanet

Court of Oranges, water channels between trees.

Photo: flickr/JudyDigger

Court of Oranges, view of the courtyard toward the bell tower.

densely planted with rows of irrigated orange trees and fruit-bearing palms. According to D. Fairchild Ruggles,[8] a recent excavation reveals that a large ablution fountain and latrine were built around 999, which means that water was an important element in the initial planning of the mosque for ablution, purification, and for irrigating the courtyard trees.

The contemporary use of water is best illustrated in the Mosque and Islamic Cultural Centre of Rome. Designed by Sami Mousawi, Paolo Porteghesi, and Vittorio Gigliotti in the 1970s and completed in the 1990s, it is one of the outstanding contemporary mosques in Europe and has been nominated for several international awards. The complex consists of two masses. The first is a rectangular prayer hall measuring approximately 60 by 40 meters, with the longer sides facing the southeast, the *qibla* (direction of prayer for Muslims) wall. The second part approximates the shape of

the letter H and accommodates the remaining functions of the complex except for the ablution facilities which are located beneath the prayer hall.

Water plays an important role in articulating the outdoor spaces surrounding the main masses: a water channel runs along the longitudinal axis of the H-shaped mass and connects two pools, one located in the center of the mass and another to the northeast. The channel steps down, forming a chute as it moves from the upper pool to the lower that has a central water nozzle circumvented by 16 smaller nozzles laid out to mirror the arrangement of the domes above the prayer hall. All of these elements add to the spiritual atmosphere of the mosque.[9, 10]

Conclusion

Water within the Islamic faith and within the culture and built environment of Muslims can be seen in several ways: as a life-giving element, a representation of paradise, an element of settlement and hierarchy, and an indispensable ritual for purification and cleansing. Water was and continues to be a key element in the design of Islamic gardens in mosques and palaces, shrines and mausoleums; it is referred to many times in the Qur'an and in traditional Arabic poetry and proverbs.

The use of water in Islamic gardens fosters multisensory experience; a walk through a garden can be invigorating and healing owing to a constant interaction of all the senses. Water can be seen, heard, tasted, touched, smelled; in the Islamic garden it can be seen as a physical element that extends nature the, God-made environment, into human-made realms, offering a basis for experiencing and understanding the Islamic faith and the world around it.

Ashraf M. Salama, an architect, scholar, and professor of architecture, is the chair of the Department of Architecture and Urban Planning at Qatar University. He is also the chief editor of *Archnet-IJAR: International Journal of Architectural Research*; the collaborating editor of *Open House International-OHI*; an editorial board member of *Time-Based Architecture International*; and of *International Journal of Environmental Research and Public Health*.

Photos: A. Salama

Main fountain (above) at the lower level of the outdoor space of the Mosque of Rome. Water channel (right) leading to the lower fountain.

NOTES & GLOSSARY

[1] Carole Hillenbrand (2009). "The Significance of Water in Classical Islamic Culture," In Sheila Blair and Jonathan Bloom (eds.), *Rivers of Paradise*, New Haven and London: Yale University Press, pp. 27–58.

[2] John Allan (1958). *The Cambridge Shorter History of India*. Cambridge, UK: S. Chand.

[3] Lesley A. DuTemple (2003). *The Taj Mahal, a spectacular example of Moghul architecture, blends Islamic, Hindu and Persian styles*, Lerner Publishing Group.

[4] Ebba Koch (2006). *The Complete Taj Mahal: And the Riverfront Gardens of Agra* (First ed.). London, UK: Thames & Hudson Ltd.

[5] Catherine B. Asher (1992). *Architecture of Mughal India*. New Cambridge History of India I.4, Cambridge, UK: Cambridge University Press.

[6] Nasser Rabbat (1985), "The Palace of the Lions in Alhambra and the Role of Water in its Conception," *Journal of the Islamic Environmental Design Research Center*, Volume 2, pp. 64–73.

[7] Ahmed Mokhtar (2005). *Design Guidelines for Ablution Spaces in Mosques and Islamic Praying Facilities*, United Arab Emirates: American University of Sharjah Press.

[8] D. Fairchild Ruggles (2009). "The Flow of Water to the Fruited trees and Ablution Fountains in the Grean Mosque of Cordoba," in Sheila Blair and Jonathan Bloom (eds.), *Rivers of Paradise*, New Haven and London: Yale University Press, PP.81–104.

[9] Ashraf M. Salama (2004). "A Peaceful Fusion of Cultures." *Faith & Form*, Vol. 37, No. 2, pp. 17–20.

[10] Ashraf M. Salama (2005). "Importance of Water and Its Re-Use in Design." *Architecture +, Dubai*, United Arab Emirates: Inhouse Creative.

Al Kawthar: a name given to one of the rivers of Paradise.

Al Khodra: Greenery, green space, green horizon.

Al-maa: Water.

Andalucía or ***Al Andalus***: Islamic Spain.

Hadith (Singular)—***Al hadith*** (Plural): The Prophet's Sayings.

Hawd: Pool, a sunken space filled with water.

Jannah: Paradise.

Tahara: Cleanliness required by the followers of Islamic faith.

Wudu: Performing the act of purification before performing prayers or entering the prayer hall. Some schools of thought mandate that ritual purity is necessary for holding the holy Qur'an.

Get Connected!
faithandform.com
faithandform.com/linkedin
twitter.com/faithandform
Stay Informed!

A Window on God's Creation

by H. William Fanning, AIA, and the Reverend Daniel Tuton

The church in its desert mountain context.

The design of a church, whether intentionally or unintentionally, sends a visual message to the worshipper. The architecture of Hope-in-the-Desert Episcopal Church in Albuquerque, New Mexico, conveys, we believe, an intentionality of the inescapable love of God. The traditional cruciform floor design of the nave perpetuates the continuity of the great liturgical tradition as expressed in architecture, but does so with an elegant simplicity. Divine love is displayed largely through interaction with the outdoors. The interior of the nave is bathed in light from large, low-set windows on the south side, through which a simple and peaceful landscape is seen. High-set windows on the north side transmit slanting sky light. But most striking is the wide sanctuary window directly behind the Table of the Lord, which frames the Sandia Mountains towering over the east side of Albuquerque. The mountains create in the worshipper an awed appreciation for the handiwork of the Creator, whose work in the book of Genesis is described as "very good" (Gen. 1:31). Moreover, one's eye is "lifted up to the hills" (Ps. 121) and beyond to the blue New Mexico sky. In the center of the sanctuary window hangs the Cross of Christ, where the vertical axis toward heaven intersects with the horizontal axis embracing earth. Thus our twofold mandate of loving God and our neighbor is imprinted on a reminder of God's love for us in Christ, with the stunning backdrop of God's love for us in the creation.

The church is the first phase of a larger complex planned to ultimately include a fellowship hall, classrooms, administrative area, and a healing center. The church is part of a mixed-use development known as Hope Plaza that also contains two office buildings located along the street to the north (Alameda Boulevard, NE). The master plan was well received by the city because it couples offices with a church: compat ible uses that share a central parking area. The entire site, including the office buildings, features largely native, low water/low maintenance xeric landscaping.

The Hope Plaza site is a typical high desert environment in central New Mexico; its altitude is over 5,000 feet and it receives less than eight inches of rain a year. Sandia Peak to the east, the focus of the nave, rises to about 10,700 feet. The Sandia Mountains are also the principal landmark in Albuquerque. The longest tram in North America takes visitors to the top of Sandia Peak, which offers vistas of 100 miles or more in various directions. This mountain can be very dramatic, particularly as clouds form and thunderstorms develop. Sunsets are often spectacular.

Since the sanctuary window transmits generous light, a semi-transparent vinyl shade (MechoShade) is lowered from a pocket in the ceiling at Communion time, and the artificial lighting in the sanctuary is increased. This not only prevents the celebrant from being seen only in silhouette, but places the worshipper's attention on the Holy Table for that portion of the service. Before the final processional the MechoShade is lifted, and natural light once again floods the nave from its front.

Accentuating the presence of natural light is the spacious feeling created by the wood species used in the ceiling, walls, and pews. Lightly stained birch, red oak, and pine gently interact with the light, softening it from the harshness that Southwestern sunlight can create. Many who have worshipped at Hope in the Desert have commented on the peace and beauty of the church, and on how this environment makes reverence and worship a naturally expansive response.

H. William Fanning, AIA, is a principal of FBT Architects in Albuquerque. The Reverend Daniel Tuton is Vicar of Hope-in-the-Desert Episcopal Church.

View of the Sandia Mountains, which dominates the sanctuary interior.

With the shade drawn and downlights on, mountains can still be seen but the altar becomes more of the focus.

The Divine Amid the Deco: Religious Architecture Tour in Miami

The ubiquity of Art Deco structures and some very interesting new architecture (such as Herzog & de Meuron's unique mixed-use parking structure) made Miami Beach a perfect location for the American Institute of Architects' convention this past June. The city also offered diverse destinations for a tour of religious buildings sponsored by the Interfaith Forum on Religion, Art, and Architecture (IFRAA), one of the AIA's professional knowledge communities. The June 9 tour, planned by IFRAA Advisory Group members Dawn Schuette and John Justus, featured the unique qualities of the region and of some sacred spaces, interestingly revealed by their architects, artists, and clergy.

First on the tour was the Church of the Epiphany in South Miami (*Faith & Form*, Vol. 40, No. 1, 2007, p. 6). This Catholic church was designed by Hilario Candela of Spillis Candela/DMJM who, with some colleagues, explained the design rationale. The grandly scaled church displays an exterior with Gothic undertones, simple stucco wall treatment, and a copper roof, situated in a lush tropical setting of acres of palms, grasses, and cactus. Inside, the cruciform structure is softened by an arched "fabric" of wood through which both the light and color of the windows are diffused (*photo, right*) The architect, a member of the parish, described the pastor, Monsignor Jude O'Doherty, as being dynamic, revered, and well able to attract and preside over the large congregation that fills this grand space. The priest and the space, together, have created a strong center and sense of community for parishioners.

Next on the tour was San Juan Bautista Mission Church in Miami, designed by Duany Plater-Zyberk & Company. San Juan Bautista has changed the entire neighborhood surrounding it, and occupies an important place in the lives (and deaths) of those in the community. The deacon of the Mission, Reverend Antonio Perez, made it clear that the charismatic Reverend Jose Luis Menendez, whose vision and energy inspirit this church, has created a model of community engagement for many other churches. Elizabeth Plater-Zyberk of the architecture firm and Father Perez recounted the history of the mission church and its design.

Sitting right on the street, the church is punctuated by a small courtyard surrounded by arcades leading to the sanctuary, accessible through a narrow narthex. Though the sanctuary is small, its ceiling is raised by a clerestory to bring in light and to highlight the very dominant and realistic ceiling mural in which children of the parish, Father Menendez, and others are depicted looking up to the ascending/descending central figure of the Virgin. Father Perez explained that one of the children in the community had died and is memorialized in the mural. This mission church, in a Puerto Rican neighborhood, is one of four Hispanic and Caribbean missions connected to the "mother church" in the Archdiocese of Miami. The church serves as a resource for the generally poor Latin American residents of the area, providing medical, legal, and financial counseling, and advice on immigration. San Juan Bautista has helped foster civic pride and solidarity in the neighborhood, and stands as a monument to a shared sense of goodwill and hope for the community's future. It has become the catalyst for additional urban improvement projects, including a University of Miami-sponsored design charrette to develop a master plan for the neighborhood.

According to Father Menendez, "When we began to dream about this mission, we envisioned a structure that would reflect the faith of a neighborhood firmly rooted in its Hispanic cultural heritage. The completed sanctuary has far exceeded all our expectations. Today, this building has become the physical manifestation of the spirit of a community that is struggling towards self-improvement and away from a history of violence and poverty."

The mission extended its hospitality for the tour members with a luncheon in the courtyard and arcade. Both the Church of the Epiphany and San Juan Bautista rely on very strong leaders, and each church plan seems to mirror its leader's style. With the currently diminishing number of priests to lead parishes, San Juan Bautista might be a very successful model to emulate.

The third stop on the tour, the Temple Israel/Gumenick Chapel in Miami, designed by artist and architect Kenneth Treister, is evocative of Le Corbusier's Ronchamp Chapel. Hearing from the artist himself about the thoughtful design of the space was a special treat. Treister was given the unique opportunity of creating a cohesive meld of art and architecture—a dream assignment for most sacred artists and architects; its realization is the theme of a lavishly illustrated book, *Chapel of Light: Jewish Ceremonial Art in the Sophie & Nathan Gumencik Chapel.*

Treister also designed the Holocaust Memorial in Miami Beach, the last stop on the tour. Describing the project as his "life's work," Treister explained how the design is part of the Holocaust story-telling process. The tour was preceded by a documentary film on its origin, inspiration, and fabrication. A Holocaust survivor who is also an initiator of the memorial spoke of his personal experience. The Memorial evokes the horror of the Holocaust, creating awareness of the pain of the Shoah through architecture, imagery, light, and sound.

Following the tour, in an evening awards presentation at the Lowes Miami Beach Hotel, the 14 winners of the 2009 *Faith & Form*/IFRAA International Awards for Religious Art and Architecture were honored. The Reverend W. Joseph Mann, former IFRAA Chair, was presented with the Elbert M. Conover Memorial Award, and *Faith & Form* editor Michael J. Crosbie was presented with the Edward S. Frey Memorial Award (*Faith & Form*, Vol. 43, No. 2, 2010, p. 28).

–Elizabeth Deveraux

The author is a stained-glass artist based in Chico, California, and a member of the IFRAA Advisory Group.

Send Your News to Faith & Form

The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, 47 Grandview Terrace, Essex, CT 06426; email: mcrosbie@faithandform.com.

Architects Directory

ADC / Architectural Design Concepts, Inc.
George E. Razoyk, AIA
Masterplans, Architecture, Interior Design, Custom Furnishings
200 Sutton Street
North Andover, MA 01845
978-686-2112
butch@adcarchitects.com
www.adcarchitects.com

Casaccio Architects
Mission Driven Design
Lee A. Casaccio, AIA, LEED AP
Sustainable Architecture, Interior Design & Master Planning
1950 Lawrence Road
Havertown, PA 19083
484-454-6150
lcasaccio@casaccio.com
www.missiondrivendesign.com

Cox, Allen and Associates, Architects Inc.
David M. Allen, AIA, LEED AP
640 South 4th Street, Suite 210
Louisville, KY 40202
502-587-3420
dallen@coxallen.com
www.coxallen.com

Create 3 Architecture and Liturgical Consultants
James J. Brodi, III, ALA, ACLS
Integrating environment, ritual and needs into programming, planning and design of sacred space. Nationally accessible.
3106 Plaza Drive NE, Suite D7
Grand Rapids, MI 49525
616-734-9314
jamesb@create3architecture.com
www.create3architecture.com

Dekker / Perich / Sabatini
Robert D. Habiger, AIA, ACLS
Full range of services for all denominations in a collaborative participatory relationship.
7601 Jefferson NE, Suite 411
Albuquerque, NM 87109
505-761-9700
roberth@dpsdesign.org
www.dpsdesign.org

Martin A. De Sapio, AIA
Architecture, planning, interior design of worship space environments. New facilities, additions, renovations and restorations.
270 S. Main Street
Flemington, NJ 08822
908-788-5222
mdesapio@desapio.com
www.desapio.com

Dimensional Dynamics, Architects and Planners, Inc.
John Rosecrans, AIA
Specializing in Church Facilities Solutions since 1971 to meet your ministry needs and financial ability.
455 Old Baltimore Pike
Chadds Ford, PA 19317
610-388-0755
administration@dimdyn.com
www.dimdyn.com

Domusstudio Architecture (formerly Dominy + Associates Architects)
A. Lewis Dominy III, AIA
IFRAA and AIA award-winning firm with 180 churches and over 24 years experience.
2150 W. Washington St., Suite 303
San Diego, CA 92110
619-692-9393
info@domusstudio.com
www.domusstudio.com

Donham & Sweeney - Architects
Brett Donham
Winner of a Religious Art & Architecture Award
68 Harrison Avenue
Boston, MA 02111
617-423-1400
bdonham@donhamandsweeney.com
donhamandsweeney.com

Finegold Alexander + Associates Inc.
Maurice N. Finegold, FAIA
Recipient of three Religious Art & Architecture Awards and the Edward S. Frey Award.
77 North Washington Street
Boston, MA 02114
617-227-9272
mnf@faainc.com
www.faainc.com

Goring & Straja Architects, A Professional Corporation
James A. Goring
Creating memorable places for communities of all faiths.
5814 Hollis Street
Emeryville, CA 94608
510-595-5895
jgoring@gasarchitects.com
gasarchitects.com

HGA - Architects & Engineers
John Justus, AIA
Specializing in religious architecture; offices in Minneapolis, Rochester, Milwaukee, Sacramento, San Francisco, and Los Angeles.
1410 Rocky Ridge Drive, Suite 250
Roseville, CA 95661
916-787-5125
jjustus@hga.com
www.hga.com

Hord Architects
Carter Hord, AIA
Specializing in Religious Architecture
66 Monroe Avenue, Suite 105
Memphis, TN 38103
901-527-9085
www.hordarchitects.com

Jackson & Ryan Architects
John C. Clements
Master planning, full architectural and virtual reality services for religious and educational projects.
2370 Rice Boulevard
Houston, TX 77005
713-526-5436
jclements@jacksonryan.com
www.jacksonryan.com

LaBella Associates, P.C.
Robert A. Healy, AIA
300 State Street, Suite 201
Rochester, NY 14614
585-454-6110
rhealy@labellapc.com
www.labellapc.com

Lehrer Architects LA
Michael B. Lehrer, FAIA
2140 Hyperion Avenue
Los Angeles, CA 90027
323-664-4747
michael@lehrerarchitects.com
www.lehrerarchitects.com

Menders Torrey & Spencer Inc.
Lynne Spencer
Experienced design firm specializing in religious & historic buildings, from master planning to design/construction.
123 N. Washington Street
Boston, MA 02114
617-227-1477
lspencer@mendersarchitects.com
www.mendersarchitects.com

J. Patrick Mitchell Architect
J. Patrick Mitchell
Specializes in programing, site planning, building design, and consulting for churches.
12620 120th Avenue NE
Suite 208
Kirkland, WA 98034
425-821-6090
jpatrickmitchell@aol.com

Neal Prince Architects
Chuck Hultstrand, AIA
Church architecture, master planning and interiors.
110 West North Street, Suite 300
Greenville, SC 29601
864-235-0405
chuck@neal-prince.com
www.neal-prince.com

RMC Architects, PLLC
Brad Cornwell
Planning and Architecture for Faith Communities.
1223 Railroad Avenue
Bellingham, WA 98225
360-676-7733
www.vmcarchitects.com

SLATERPAULL ARCHITECTS, INC.
Clayton Cole
Master plans and design for historic restorations, additions or renovations, and new construction of sustainable church facilities.
One Park Central, Suite 400
1515 Arapahoe Street
Denver, CO 80202
303-607-0977
clayton@slaterpaull.com
www.slaterpaull.com

Architects Directory

Solomon + Bauer Architects Inc.
Stuart B. Solomon, FAIA
63 Pleasant Street
Watertown, MA 02472
617-924-8200
info@solomonbauer.com
www.solomonbauer.com

Sparano Mooney Architecture
John P. Sparano, AIA and Anne G. Mooney AP
Design and Planning Services.
511 West 200 South, Suite 130
Salt Lake City, UT 84101
801-746-0234
info@sparanomooney.com
www.sparanomooney.com

Sparano Mooney Architecture
John P. Sparano, AIA and Anne G. Mooney AP
Design and Planning Services
642 Moulton Avenue, Studio W4
Los Angeles, CA 90031
323-221-6600
info@sparanomooney.com
www.sparanomooney.com

Weber Murphy Fox
Douglas Hoffman
Our specialty is early planning studies and complete church design and construction.
1801 East 9th Street, Ste. 1500
Cleveland, OH 44114
216-623-3700
dhoffman@wmf-inc.com
www.wmf-inc.com

WGM Design
William G. Monroe, III
Master Planning, Architecture and Interior Design
916 West 5th Street
Charlotte, NC 28202
704-342-9876
billm@wgmdesign.com
wgmdesign.com

Artist/Artisan Directory

Acoustics

Acoustical Design Collaborative Ltd.
Neil Thompson Shade
Acoustical consulting for new and existing sacred spaces.
7509 Lhirondelle Club Road
Ruxton, MD 21204-6418
410-821-5930
nts@akustx.com
www.akustx.com

Baptismal Fonts & Fountains

Water Structures LLC
Kim Noble
Manufacturer of custom baptismals and equipment. Twenty years experience with over 250 baptismal font installations throughout the USA.
PO Box 2938, 60 Stard Road
Seabrook, NH 03874
800-747-0168
knoble@waterstructuresco.com
baptismal-fonts.com

Columbaria

Eickhof Columbaria Inc.
Paul M. Eickhof
Design with stone is our preferred choice.
116 West Robert St., PO Box 537
Crookston, MN 56716
800-253-0457
info@eickhofcolumbaria.com
www.eickhofcolumbaria.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
info@pickelstudio.com
www.pickelstudio.com

Decorative Finishes/ Murals

Conrad Schmitt Studios, Inc.
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
studio@conradschmitt.com
www.conradschmitt.com

Donor Recognition

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
SynagFurn@aol.com
synagoguefurnishings.com

Holocaust Memorials

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
SynagFurn@aol.com
synagoguefurnishings.com

Interior Design

Dekker / Perich / Sabatini
Robert D. Habiger, AIA, ACLS
Full range of services for all denominations in a collaborative participatory relationship.
7601 Jefferson NE, Suite 411
Albuquerque, NM 87109
505-761-9700
roberth@dpsdesign.org
www.dpsdesign.org

WGM Design
William G. Monroe, III
Master Planning, Architecture and Interior Design
916 West 5th Street
Charlotte, NC 28202
704-342-9876
billm@wgmdesign.com
wgmdesign.com

Interior Restoration

Conrad Schmitt Studios, Inc.
Internationally recognized CSS has created and restored beautiful interiors and artwork for cathedrals, churches and chapels throughout the country since 1889.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
studio@conradschmitt.com
www.conradschmitt.com

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Lighting

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Schuler Shook
Artistic theatrical and architectural lighting design for new and renovated worship spaces.
Chicago 312-944-8230
chicago@schulershook.com
Minneapolis 612-339-5958
mdiblasi@schulershook.com
Dallas 214-747-8300
dallas@schulershook.com
www.schulershook.com

Liturgical Design Consultants

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove Street
Evanston, IL 60201
847-869-5933
botti@bottistudio.com
www.bottistudio.com

Create 3 Architecture and Liturgical Consultants
James J. Brodi, III, ALA, ACLS
Full range of services for all denominations in a collaborative participatory relationship.
3106 Plaza Drive NE, Suite D7
Grand Rapids, MI 49525
616-734-9314
jamesb@create3architecture.com
www.create3architecture.com

Dekker / Perich / Sabatini
Robert D. Habiger, AIA, ACLS
Full range of services for all denominations in a collaborative participatory relationship.
7601 Jefferson NE, Suite 411
Albuquerque, NM 87109
505-761-9700
roberth@dpsdesign.org
www.dpsdesign.org

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
SynagFurn@aol.com
synagoguefurnishings.com

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Richard S. Vosko, Ph.D., Honorary AIA
4611 Foxwood Drive South
Clifton Park, NY 12065-6822
518-371-3009
rvosko@rvosko.com
www.rvosko.com

Liturgical Furnishings

Condy and Wynn
Jeff Wynn
Our 24th year, designing and building original liturgical furnishings. Made with fine hardwoods and traditional joinery. 2007 Bene Award Winner.
1049 Bethel Church Road
Spring City, PA 19475
610-495-3006
condywynn@verizon.net
condyandwynn.com

Hand Made Furniture
James Tolmach
Custom furniture for the chancel and bimah.
2868 Franklin Street
Avondale Estates, GA 30002
404-294-5194
jamestolmach@earthlink.net
www.jamestolmach.com

Want to be listed in our directory?
Contact Trena McClure:
tmcclure@faithandform.com
or 704.927.2253

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
SynagFurn@aol.com
synagoguefurnishings.com

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Waggoners, Inc. – Cushions
Church seating and kneeling cushions our specialty.
PO Box 1037
Hutchinson, KS 67504-1037
800-396-7555
waggoner@ourtownusa.net
www.pewcushions.com

Masterplanning, Architectural Design

WGM Design
William G. Monroe, III
Master Planning, Architecture and Interior Design
916 West 5th Street
Charlotte, NC 28202
704-342-9876
billm@wgmdesign.com
wgmdesign.com

Mosaics

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove Street
Evanston, IL 60201
847-869-5933
botti@bottistudio.com
www.bottistudio.com

The Cavallini Co., Inc.
Manlio and/or Adrian Cavallir
3410 Fredericksburg Rd.
San Antonio, TX 78201-3847
800-723-8161
cavallinis@aol.com
www.cavallinistudios.com

onrad Schmitt Studios, Inc.
405 South 162nd St.
ew Berlin, WI 53151
00-969-3033
udio@conradschmitt.com
ww.conradschmitt.com

onrad Pickel Studio, Inc.
aul Pickel
777 20th Street
ero Beach, FL 32966
72-567-1710
fo@pickelstudio.com
ww.pickelstudio.com

ambusch
ecorating Company
artin V. Rambusch
0 Cornelison Avenue
rsey City, NJ 07304
01-333-2525
artinr@rambusch.com &
fo@rambusch.com
ww.rambusch.com

illet Hauser
rchitectural Glass
Crosby Willet, Michael
auser
E. Moreland Avenue
iladelphia, PA 19118
0-533-3960
ww.willethauser.com

AINTING

hn Giuliani
lstream LLC
ns and paintings. Specializing in
rtraits of Native Americans as saints.
) Box 121
uth Salem, NY 10590
4-533-5550
ergstrom@hillstream.com
ww.hillstream.com

ENOVATION/ ESTORATION

otti Studio Of
rchitectural Arts, Inc.
tore Christopher Botti
9 Grove Street
anston, IL 60201
7-869-5933
tti@bottistudio.com
ww.bottistudio.com

ian Carter
oadus LLC Architects
ian C. Broadus
e emphasize building reuse,
novation, and rehabilitation,
ging intricate designs that faith,
lture, and nature.
0 Heron Lane
arlottesville, VA 22901
4-882-0867
ian.broadus@broadusllc.com
ww.broadusllc.com

onrad Schmitt Studios, Inc.
05 South 162nd St.
ew Berlin, WI 53151
0-969-3033
udio@conradschmitt.com
ww.conradschmitt.com

Fine Metal Restoration
Newmans, LTD
Sacred and architectural objects. Recent projects: Touro Synagogue and Portsmouth Abbey. Specialties: Intricate Structures, Patination.
55 Farewell Street
Newport, RI 02840
401-846-4784
info@newmansltd.com
www.newmansltd.com

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
www.willethauser.com

SCULPTURE & DECORATIVE ART

John Collier
Hillstream LLC
Chief sculptor for the Catholic Memorial at Ground Zero
P.O. Box 121
South Salem, NY 10590
914-533-5550
jbergstrom@hillstream.com
www.hillstream.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
studio@conradschmitt.com
www.conradschmitt.com

Lynn Kircher, Sculptor
Kircher & Associates, Inc.
Figurative bronzes and original art for parishes; commissioned or from existing editions. Portfolios upon request.
8321 Costilla Ave., PO Box 53
Jaroso, CO 81138
719-672-3063
www.kirchersculpture.com

Rip Caswell Sculptures
Linda Lee
Traditional bronze sculptures by commission or from existing editions.
201 W. Historic Columbia River Highway
Troutdale, OR 97060
503-492-2473
linda@caswellsculpture.net
www.repcaswell.com

STAINED GLASS

Copper Art by Sooriya
P.O. Box 1472
Waianae, HI 96792
sooriyahawaiiom@yahoo.com
sooriya-art.com

Architectural Glass
Mark Eric Gulsrud
3309 Tahoma Place West
University Place, WA 98466
253-566-1720
markgulsrud@aol.com
www.markericgulsrud.com

Arthur Stern Studios
Arthur Stern
Winner of seven AIA/IFRAA design awards, as well as numerous Bene awards. Brochures upon request.
1075 Jackson Street
Benicia, CA 94510
707-745-8480
arthur@arthurstern.com
www.arthurstern.com

Architectural Stained Glass, Inc.
Jeff G. Smith
EnLIGHTening worship throughout North America since 1977. Three-time IFRAA Honor Award recipient.
PO Box 1126
Fort Davis, TX 79734
432-426-3311
jgs@archstglassinc.com
www.archstglassinc.com

BJ Katz, Meltdown Glass Art & Design, LLC
Derek Nadeau
Simple, elegant and uplifting kiln-cast art glass - the contemporary alternative to stained glass.
PO Box 3850
Chandler, AZ 85244-3850
800-845-6221
derek@meltdownglass.com
www.meltdownglass.com

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti
919 Grove Street
Evanston, IL 60201
847-869-5933
botti@bottistudio.com
www.bottistudio.com

The Cavallini Co., Inc.
Manlio and/or Adrian Cavallini
Stained, Faceted, Etched glass, Mosaics, Historic Restoration, Protection glass - Since 1953.
3410 Fredericksburg Rd.
San Antonio, TX 78201-3847
800-723-8161
cavallinis@aol.com
www.cavallinistudios.com

Conrad Schmitt Studios, Inc.
Since 1889, CSS has created and conserved exceptional stained, faceted and etched glass for cathedrals, basilicas, churches, shrines and chapels across the nation.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
studio@conradschmitt.com
www.conradschmitt.com

David Wilson Design
David Wilson
202 Darby Road
South New Berlin, NY 13843
607-334-3015
mail@davidwilsondesign.com
www.davidwilsondesign.com

Elizabeth Devereaux Architectural Glass
2006 + 2007 AIA / IFRAA Award recipient, 2008 Ministry + Liturgy, Best of Show
2468 Ivy Street
Chico, CA 95928
530-342-2074
edevero@devglas.com
www.devglas.com

Duval Studio
Jean-Jacques Duval
1779 Lakeshore Road
Essex, NY 12936
518-963-7070
jean-jacques@duvalstudio.com
www.duvalstudio.com

Hunt Stained Glass Studios Inc.
Nicholas or David Parrendo
1756 West Carson Street
Pittsburgh, PA 15219
412-391-1796
huntsg@msn.com
huntstainedglass.com

Harriet Hyams
PO Box 178
Palisades, NY 10964
845-359-0061
harriart@rockland.net
www.harriethyams.com

Kessler Studios, Inc.
Cindy Kessler
Contemporary stained glass and mosaics. Bene and IFRAA award winner.
273 East Broadway
Loveland, OH 45140
513-683-7500
info@kesslerstudios.com
www.kesslerstudios.com

C. Z. Lawrence Stained Glass
Charles Z. Lawrence
106 West Allen Lane
Philadelphia, PA 19119-4102
215-247-3985
czlsg@earthlink.net
czlawrence.com

Pearl River Glass Studio, Inc.
Janice Jordan
Nationally recognized studio creating theologically inspired art glass for church, synogogue, temple and mosque.
142 Millsaps Avenue
Jackson, MS 39202
601-353-2497
info@pearlriverglass.com
www.pearlriverglass.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
info@pickelstudio.com
www.pickelstudio.com

Rambusch Decorating Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Stanton Glass Studio, LLC
Bryant J. Stanton
Custom and restoration stained glass since 1979, modern, opalescent and traditional hand-painted styles.
318 Rogers Hill Road
Waco, TX 76705
254-829-1151
info@stantonglass.com
www.stantonglass.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

SYNAGOGUE ART

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
synagoguefurnishings.com

SYNAGOGUE FURNISHINGS

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
synagoguefurnishings.com

THEATRE CONSULTING

Schuler Shook Theatre Planners
Consulting with architects and churches for seating, sightlines, room configuration, production equipment, and lighting design.
Chicago 312-944-8230
chicago@schulershook.com
Minneapolis 612-339-5958
mdiblasi@schulershook.com
Dallas 214-747-8300
dallas@schulershook.com

Expand The Imagination

Just One More Thing... ✶ Betty H. Meyer

Over the past few years gardening has become popular as a way for people to escape from the pressures of urban life and to tap into the restorative energy of the natural world. I well remember as a child working in my family's vegetable garden. Gardens were taken for granted back then. Today, architects and artists are aware that they are making a statement in designing the grounds that surround their buildings. There are even imaginative attempts to closely integrate nature into the built environment itself.

This is all a welcome and positive development in my opinion. For me, nature has always been a source of inspiration and I applaud any effort to complement the built environment with green spaces that add context to the project as a whole. E.O. Wilson, the Harvard biologist and author, is a proponent of what he calls the "Biophilia Hypothesis." He believes that the human species evolved over millions of years in the wild and that, even today, we must have a connection with nature or risk feeling stressed and adrift. He goes so far as to suggest we have this need at a genetic level!

Although I love the cultural stimulation of city life, I always look forward to visiting our summer home in Fitzwilliam, New Hampshire. It sits on a lake and one can inhale the fresh air that has washed over millions of acres of forest on its way here from Canada. We often visit a nearby place of worship called the Cathedral of the Pines. This natural setting, simply punctuated with benches and a stone altar, leaves me free to sit and meditate on the cosmic questions that we all have.

As we contemplate religious architecture and how gardens might elevate our spiritual experience, some think that unadorned wild areas best express Creation while others relish the opportunity to make a statement by designing well-manicured spaces that reflect nature through a human lens. Perhaps either approach, if done well, will give the visitor a sense of the sublime.

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

Solid Oak
CHOIR CHAIR

with FIBRE RUSH SEAT

Since 1877
R.Geissler Inc.

2641 E. Greystone Court
Eagle, Idaho 83616
Phone: (800)862-3159
www.rgeissler.com

MARIANNA THOMAS ARCHITECTS

preservation
planning
interior
residential
religious
academic
institutional

Faith & Form/ IFRAA 2007 Design Merit Award: New Facilities

3961 Baltimore Ave
Philadelphia, PA 19104
Phone : 215.386.0200
Fax : 215.386.7052
www.MTArchitects.net